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PANELS OF THE
VIIth WORLD SANSKRIT CONFERENCE

GENERAL EDITOR: JOHANNES BRONKHORST

VOLUME XI

THE TRADITIONAL INDIAN THEORY AND PRACTICE OF MUSIC AND DANCE

EDITED BY

JONATHAN KATZ

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E.J. BRILL
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Table of Contents

Page

Jonathan KATZ
Introduction : *Śāstra, prayoga* and *saṅgīta* 1

Harold POWERS
Reinterpretations of tradition in Hindustani music:
Omkarnath Thakur contra Vishnu Narayan Bhatkhande. 9

Richard WIDDESS
Reflections on a medieval melody:
theory, practice and notation in early Indian musicological texts. 53

N. RAMANATHAN
Influence of *śāstra* on *prayoga*:
the *svara* system in the post-*Saṅgītaratnākara* period
with special reference to South Indian music. 75

Lewis ROWELL
The *prabandha*s in Mataṅga's *Bṛhaddeśī*. 107

P. L. SHARMA
Śāstra and *prayoga* :
*śāstr*ic tradition and contemporary *tāla* practice,
with special reference to Hindustani music. 143

Mukund LATH
Taṇḍu: the first theoretician of dance. 173

S. S. JANAKI
The hand-gesture *patāka* in *nāṭya* 187

Mandakranta BOSE
Categories of dance: *bandha* and *anibandha*. 211

INDEX 223

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INTRODUCTION

Śāstra, Prayoga and Saṅgīta

by Jonathan KATZ

The articles in this volume are revised versions of papers presented at a session organized by myself and Dr. Sanjukta Gupta for the 1987 World Sanskrit Conference in Leiden. Our general interest in this session was the role of the Sanskrit tradition in the performing arts in India. Narrowing this down, we invited our participants to consider the relations between theory and practice in music and dance, with particular reference to the Sanskrit textual tradition of musicology. As will be seen, the responses to this invitation varied in approach. Broadly speaking, the discussions were concerned with two areas of investigation. Some examined the ways in which the theoretical treatises could throw light on the history of the arts themselves; others explored the theoretical models and explanations as systems for understanding and codifying ideas and practices. Our 'raw material' is music and the history of musical ideas; much of this material is of course technical, and primarily of interest to the student of Indian musicology, but we hope also to raise, through detailed discussions in this field, some more general issues found in the character of *śāstr*ic technical discourse.

The main traditional vehicle for Indian musical thought has been the body of technical literature known as *saṅgītaśāstra*[1]. In extant sources this is considered to start with the *Nāṭyaśāstra* of Bharata, though its origins are traceable in earlier literature of the late Vedic period, and the *Nāṭyaśāstra* itself clearly rests on the shoulders of already existing, though now no longer extant, traditions. The *saṅgītaśāstra* runs in Sanskrit writings through to the 19th century, when the already spawned vernacular traditions attained greater prominence. As a *śāstra* this system absorbed and used the techniques and vocabulary of a general intellectual method; as a specifically music-theoretical tradition, however, it retained some autonomy both in its technical emphasis and priorities, and in the relations it bore to the practice of music itself[2].

'Musicology' (in which for the Indian context of the last thousand years we must include dance-theory or 'choreology') may be approximately rendered in Indian languages as *saṅgītaśāstra*. But the meanings of the two terms, however general or generous their definitions, will only partly overlap. *Saṅgītaśāstra* is on the one hand a more precise term than 'musicology' within the technical field of music, and on the other hand it is, or it reflects, a system of more general issues than 'music' as narrowly defined. Being a 'canonical' technical literature, the *saṅgītaśāstra* had an

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autonomous learned tradition of its own, not necessarily subject to change under the influence of practical musical performance. The treatises are as much devoted to scholarship, erudition, and philosophical argument as they are to musical structures in practice. They were composed in a wide scholarly context; literate persons wanting to understand references to music in classical Sanskrit poetry would turn to these works for knowledge and guidance in erudition. The present-day reader of this literature is correspondingly likely to be interested in the history of ideas, and not in music alone.

The *śāstra* of any discipline is in many ways strictly circumscribed and bound to procedural conventions. There is, for instance, a commonly observed method of defining the contents of a *śāstr*ic treatise, in an *uddeśa* (initial list of topics)[3]; as each topic from this list arrives it is itself further broken down into its constituent categories, which are then dealt with in strict order. This very ordering of topics can present a coherent argument in itself and develop the subject matter of the treatise along logical lines. One of the principal arguments of this kind concerns the nature of music itself, and may thus serve to illustrate the 'permanent' or 'canonical' interests of the *śāstra*.

The *saṅgītaśāstra* early on defined its terms of reference; it appears that various strands, separate by virtue of their different subject matter[4], converged to produce that composite tradition which is represented par excellence by the great 13th century monument of musical thought, Śārṅgadeva's *Saṅgītaratnākara*. This work provided a model for subsequent treatises and established the order of theoretical categories and issues that had to be taken into account; many of these are of course restatements of, or developments from, ideas found in earlier works which the *Saṅgītaratnākara* encapsulated. By this time the three divisions of *saṅgīta* (vocal music, instrumental music, and the mimetic art) were seen as a hierarchy, the essential, fundamental music being vocal. These broad topics are thus dealt with in that order by the *Saṅgītaratnākara*. A lengthy section at the very opening of the work has puzzled some readers because it appears to be little concerned with music and more with a medical and yogic view of the human anatomy. This section is however to be seen in the context of the whole first chapter of the work, *svaragatādhyāya*, the 'chapter dealing with *svara*'. *Svara*, which contains notions of both 'tone' and 'pitch', denotes a musically significant scalar degree. The Sanskrit theoreticians, drawing eclectically on various intellectual traditions – Vedānta, grammar, logic, scriptural exegesis etc. – present a scheme of things in which noise, or sound, is refined, in a number of stages or evolutionary steps, into that which has aesthetic value. Sound, *nāda*, is the undifferentiated absolute in its mode of *nādabrahman*, the absolute principle which as such is unmanifested in the sensual material world. The origin of the philosophical model is almost certainly the idea found among the early grammarians that *śabda*, sound, exists first in a

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pre-discursive absolute form which is subject to realization into articulate speech. What has to be explained is the process, and the motivation, by which the eternal pre-articulate principle is articulated by man in the material world. The musicologists' form of this explanation is that the self, *ātman*, desires to utter sound and speak. Every detail of this account deserves comment, and needs to be explained in the context of various philosophical influences[5]. Briefly stated, *nāda* or sound is of two kinds, unmanifest or 'unstruck' (*anāhata*) and manifest or 'struck' (*āhata*). Having an impulse to speak, the individuated being activates the mind, the mind activates the source of power in the body (the source characterized as fire). That vital power stimulates the *prāṇa* or vital breath, and the vital breath, stationed around the root of the navel, the heart, the cerebellum, and in the cavity of the mouth, manifests *nāda* as it passes through these places[6]. Another part of the doctrine explains that it is the collision of two things that turns the unmanifest sound into the manifest, 'struck' kind, and we can understand that this is what happens through the interaction of the 'fire' and the vital breath. Now the impulse to give utterance to the *nādabrahman* is a religious impulse, and we have here, in a spiritual model, nothing less than a fundamental definition of music – the articulation through the human body of the divine principle of sound. The hundred-and-seventy odd verses that precede this statement in the *Saṅgītaratnākara* are a preliminary description of the body itself, and of precisely where in the anatomy are the centers of articulation of sound.

The struck (*āhata*) sound, like the unstruck, is aesthetically neutral. It is a principle which is considered to be subject to conditioning or individuation before attaining aesthetic significance. The standard account of how this conditioning occurs is a model of the genesis of musical melody, a process which leads from unmanifested sound to fully developed melodic composition. First the sound, when manifested, has to be differentiated into pitches. The *śāstr*ic theory (and it is a purely theoretical concept) divides the octave scale into twenty-two intervals called *śruti*s. Certain ones of these divisions are highlighted, and the resulting locations along the octave continuum are the *svara*s, actual tones, most of which can be modified – sharpened or flattened from their normal position – to the extent of one or two *śruti*s. Interesting models are presented both for the production of the *śruti*s – for instance, the body is considered to act as an arched harp with twenty-two strings activated by the vital air – and also for the transformation from *śruti*s to *svara*s, some schools of thought maintaining that the *śruti*s generate the *svara* and are logically prior to them, others arguing that the *svara*s have logical precedence and that it is only on the basis of the *svara*s that we can locate the *śruti*s[7]. The tones of the octave are next massed into fundamental groupings called *grāma*s, and from these tonal masses scalar arrangements are formed, which may be 'complete' - i.e. heptatonic - or 'deficient', lacking one tone or more from the series. These

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scales (*mūrchanās* and *tānas*) are then placed in register or tessitura – high, middle or low, or a combination – with upper and lower extremities delimited. From these, arrangements of tones are made, and are understood to be formed on the application of certain rules; these rules determine which pitches are more or less prominent, which ones can act in the function of cadential 'final', and which can start a composition. The resulting melodic structure is the *jāti*, and a further development from this structure is the *rāga*. This account of melodic genesis is a method of classification of melody-types presented in the guise of a historical development. The pedagogical point, or conceit, in this model is that if a musician violates the 'grammar' of the *rāga* he violates its very pedigree – and this pedigree is, we must remember, a development that starts with the divine sound-principle itself. There are legends from the past, and numerous statements from more recent musicians too, that warn of the evil consequent on the incorrect singing of a *rāga*.

The fundamental melodic and rhythmic entities in music can be dealt with uncontroversially in such accounts as this. In the treatises, elaboration and discussion of these matters is concerned principally with finding appropriate explanatory models and establishing a correct logical order in the 'evolution' of musical events. But what of the more particular features, of actual music, of compositional structures for instance ?

Śāstra as a whole assumes the precedence of norms over practice. This principle is expressed in axiomatic statements such as *Bhagavadgītā* XVI. 23-4, where although the context implies particularly *dharmaśāstra*, the verses have been taken by commentators to apply equally to other *śāstras*:

yaḥ śāstravidhim utsṛjya vartate kāmakārataḥ /
na sa siddhim avāpnoti na sukhaṃ na parāṃ gatim //
tasmāc chāstram pramāṇaṃ te kāryākāryavyavasthitau /
jñātvā śāstravidhānoktaṃ karma kartum ihārhasi //

He who neglects the injunctions of *śāstra* and lives according to his own desires, does not attain perfection, nor happiness, nor the supreme goal. Therefore let *śāstra* be your authority in determining what must and what must not be done. Knowing what is laid down in the ordinance of *śāstra*, you must act accordingly in this world.

The question that naturally arises is how a theoretical and prescriptive science of creative art can allow for artistic originality and individuality, or for changes in performance styles and techniques – changes that are necessarily brought about by the transmission of the art from one individual or school to another, and from one time to another. Indeed the very existence of theoretical norms in any tradition is

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likely to rouse the suspicion of artists; what function does the theoretical and technical study of their art perform in illuminating their actual practice of it and, furthermore, to what extent should they in fact be bound by its sometimes highly conservative notions ?

On the whole the authors of the Sanskrit treatises appear to have been aware of such questions. In recognizing the distinction between *lakṣya* and *lakṣaṇa*, 'definiendum' and 'definitio', such writers separated the tasks of theoretical explanation and the description of musical realia. The modern *śāstrī* Viṣṇu Nārayaṇ Bhātkhaṇḍe brought conservative criticism on himself for confounding the two, namely by concerning himself with what he perceived to be contemporary musical structures. His Sanskrit treatise, which still followed the style and form of the classical works but used these features to codify and illuminate existent musical practice, was, significantly, called *Lakṣyasaṅgīta*. He differed in this regard from the classical *śāstrī*, whose subject matter was, first and foremost, the logical and methodical definition and analysis of 'traditional' musical structures; he was primarily a *lakṣaṇagranthakāra*, his first responsibility being "to know the existing literature on his subject, and then to reconcile his sources one with another, or refute those he cannot or will not reconcile"[8]. Another contemporary authority, Dr. Prem Lata Sharma, one of the contributors to the present volume, has in the past argued passionately that traditional theory cannot be distorted in subservience to practical music, for its sphere of interest is permanent and inalienable. Dr. Sharma wrote in 1963 :

> Pandit Bhatkhande's newly invented theory of music was ... challenged at once on its own premises and a few writers began to contend that the musical theory of the traditional *śāstra* was perfectly valid and applicable to current music and there was no justification for embarking on a new career of experimentation in this field. Gradually, opinion has been veering round to this view and it can be said that at the present time there are few sceptics left... There is hardly a serious student of musical theory in the North now who will not be inclined to agree that the ancient *śāstra* embodies eternal truths and principles profound and comprehensive enough to regulate musical forms and practices of Indian classical music of all time[9].

The argument is of course valid, in that the writer's reference is here limited to the followers of traditional theory; while theory remains aloof from historical change, it can continue to be a self-contained system. To do this, it concerns itself most typically with such fundamental issues as the genesis of sound and melody in the model given above, in terms of which it will be possible to say that 'musical forms and practices' will be explicable.

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Sometimes, however, it was indeed of interest to the *śāstrī* to adduce 'evidence' from actual musical practice, for example in comparing divergent regional traditions, or in noting different interpretations of a technical or structural term – the structure itself being sometimes in such cases a 'back-formation' from, or *śāstr*ic rationale of, what was found in reality. This occasional secondary function of classical *saṅgītaśāstra*, namely to describe existing musical structures so as to illustrate the practical operation of theory, comes to the fore when the subject matter under discussion touches on the musician's methods of performance and teaching. Having laid the foundations of musical structure in general, the *śāstra* should be able theoretically to embrace particular realizations of the principles; if not quite 'regulating' musical forms and practices, as Dr. Sharma puts it, it will nevertheless have provided the means to define and understand them. *Lakṣaṇa* should, in other words, be in principle applicable to whatever is found in *lakṣya*.

I believe there were two main strategies involved in this theoretical approach to musical practice. First, there was a notion of 'comprehensiveness' at the final stage of each topic in the *uddeśa*. A good example is found in Śārṅgadeva's use of the *khaṇḍameru* system of computation when he deals with the note-series called *kūṭatāna*s (*Saṅgītaratnākara* I. 4. 60ff). The system is designed to account for all possible series, so that what is found in practice (or as a component in a more developed musical structure) can be properly located, classified, and shown to be covered in the *śāstra*. The 'permutational calculus', borrowed from mathematics perhaps via the science of metrics, is in a sense irrelevant to *lakṣya-saṅgīta*, but it is one of the many techniques by which *lakṣya* is 'controlled' by *lakṣaṇa*. The comprehensive lists and classifications of *rāga*s, *tāla*s and *prabandha*s (compositional forms) that we find in full or abbreviated accounts in most of the major treatises are part of the same system of control, and the argument is typically completed by the inclusion of a residual category – a statement to account for structures which are theoretically or logically possible but are not found by a particular authority to occur in his experience, or in other treatises, or 'on this earth'.

The other strategy was the development of a complete technical vocabulary which could be used to define both the finer structural components and the final products in music. Here again, *śāstra* aims to make *lakṣaṇa* universally applicable. At certain points in the tradition we see that technical terms have been deftly changed from their original applications and adapted to new uses, but the general theoretical object remains the same : how to describe music according to traditional categories and terms. There is copious material of such interest to be studied in all the major historical texts, but in the neo-*śāstr*ic discourse of the Hindi and Marathi writings of Bhātkhaṇḍe and Omkārnāth Ṭhākur we find some of the arguments revitalized. One of the underlying questions, for instance, is how it is possible to talk about, or define, *rāga*, and a suggested answer is that, apart from classification along

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traditional lines, *rāgas* are ultimately best defined by their differences one from another. The debate engendered by this new pedagogical technique was in good part a debate about the use of *śāstr*ic language. Coming to terms with such issues and debates can certainly enrich our thinking about the musical material itself; the only enemy of musical appreciation, in this arena, is theoretical dogmatism. It is clear from Harold Powers' paper in the present volume that the writings of Bhātkhaṇḍe and his opponents can play important roles in our understanding of musical practice and teaching. Other papers here show unexpected interactions between practice and theory, and especially the techniques by which in *śāstra* the structural principles of music and dance can be put into descriptive and normative language.

I have grouped the papers roughly in the order in which Śārṅgadeva might have expected to find them. This introduction is intended as a *nādotpattiprakaraṇa*, and in it I have attempted to illustrate our interest in the general subject of *saṅgītaśāstra*. Then, dealing predominantly with melodic classification and organization, come the contributions of Harold Powers, Richard Widdess and N. Ramanathan. Lewis Rowell's article is concerned with *prabandha*, and P.L. Sharma's with *tāla*. Finally the three papers by Mukund Lath, S.S. Janaki and Mandakranta Bose examine historical issues raised by dance literature.

I have to some extent standardized the spelling of technical terms and transcriptions of texts from Indian languages, but I have allowed exceptions to remain where authors have specially requested me to do so.

I am grateful to professor Johannes Bronkhorst for his interest in seeing this volume published, to Mr. Yves Ramseier for coping with some difficult challenges on the production side, and to my colleague Mr. Sinan Carter Savaskan for his copying of the music examples in Harold Powers' article.

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Notes

1. For bibliographical surveys see M. Ramakrishna Kavi, *Bharatakośa* (Tirupati 1951, reprinted new Delhi 1983), pp.i-xxvi and E. te Nijenhuis, *Musicological literature* (Wiesbaden 1977).

2. These issues are examined by H.S. Powers, "Sangita sastra and sastriya sangit" in *Indian Music Journal* 9 (April-May 1968), pp.52-56; J. Katz, "Indian musicological literature and its context" in *Puruṣārtha* 7 (Paris 1983), pp.57-75. For the concept and character of *śāstra* see S. Pollock, "The theory of practice and the practice of theory in Indian intellectual history" in the *Journal of the American Oriental Society*, 105, 3 (1985), pp.499-519; R.C. Dwivedi, "Concept of the Śāstra" in *Journal of the Asiatic Society*, XXVIII, 2 (Calcutta 1986), pp.51-66.

3. See M. Lath, *A study of Dattilam* (New Delhi 1978), p.4 etc.

4. The ranges of subjects covered in the major extant pre-Śārṅgadeva texts, *Nāṭyaśāstra*, *Dattilam*, and *Bṛhaddeśī* show some differences in emphasis and in general interest.

5. Śārṅgadeva's account may be read with notes from the principal commentaries in the edition of R.K. Shringy and P.L. Sharma (*Saṅgīta-ratnākara of Śārṅgadeva*, Vol. 1, Delhi 1978). See also Swami Prajnanananda, "The historical evolution of the philosophical concept in Indian music" in *Journal of the Music Academy, Madras*, 34 (1963), pp.118-120.

6. Shringy and Sharma, *op. cit.*, p.111ff.

7. The different views are discussed by Lath, *Dattilam* (see note 3) p.208f.

8. Powers, 1968 (see note 2), p.52.

9. P.L. Sharma, "Traditional Indian musical aesthetics" in Journal of the Music Academy, Madras, 34 (1963), p.83-98. The passage cited is p.83f.

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Reinterpretations of tradition in Hindustani music: Omkarnath Thakur contra Vishnu Narayan Bhatkhande

Harold POWERS

I. *Saṅgīta-śāstra* and *śāstrīya saṅgīta* 9

II. V. N. Bhatkhande's *rāga* theories 11

III. Omkarnath Thakur 18

1. Omkarnath Thakur's didactic *rāga* scheme 18

2. Omkarnath Thakur and the classification of *rāga*s 23

a. Thakur on Bhatkhande's *ṭhāṭ* classification 23

b. Thakur's projects for *rāga* classification 24

3. Omkarnath Thakur and melodic functions in *rāga*s 28

a. Thakur on Bhatkhande's use of *vādī* and *saṃvādī* 28

b. The musical basis for Thakur's melodic functions 29

c. The unbroken tradition in melodic typology 32

d. The true relationship of *vādī* and *aṃśa* 33

e. The etymological origin of the term *rāga* 36

IV. Bhatkhande and Thakur 36

V. "*Rāga*s with two fourth degrees" 37

I. SAṄGĪTA-ŚĀSTRA AND ŚĀSTRĪYA SAṄGĪTA

A traditional performing art, including music, may be said to belong to the Indian Great Tradition if it satisfies two conditions. First, its practitioners must be able to authenticate a disciplined oral performance tradition, a *sampradāya*, that extends back over several generations; they must be able to prove a teacher-disciple succession, a *guru-śiṣya-paramparā*. Second, they must establish a claim that their

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art is governed by a canonical theoretical doctrine. The Sanskrit term for such doctrine in any field is *śāstra*, which can mean either a text containing an exposition of doctrine or the body of doctrine itself. The body of doctrine for music is *saṅgīta-śāstra*; originally it was a junior branch of dramaturgy, of *nāṭya-śāstra*, and denoted vocal music, instrumental music, and dance; now *nāṭya-śāstra* is confined to the representational performing arts, above all dance, and *saṅgīta-śāstra* pertains only to music.

A known tradition of musical performance whose practitioners claim to be governed by *saṅgīta-śāstra* may be called *śāstrīya saṅgīta*, rendered most accurately as "canonical music", but perfectly acceptably as "classical music". For the performing traditions of today, the relevant aspects of the canonical traditions of musical theory are in the domain of pitch : pitch systems, pitch relationships, and above all, *rāga*, a term that is often translated "musical mode", and wrongly so; "melodic type" is a better equivalent. For a musical performance to be accepted as "classical", as *śāstrīya*, its melodic configurations must be governed by *rāga*. The ordinary Hindi for the formal and Sanskritized expression "*śāstrīya saṅgīta*", in fact, is "*rāg-dār saṅgīt*", "music that has *rāga*".

Saṅgīta-śāstra, like *śāstra* in every other field, has its own traditions, transmitted over time in their own terms. To claim an intimate relationship between an authoritative music-theoretical tradition and the practical art of a distinguished professional lineage is by no means to demonstrate that such a relationship actually exists. There are surviving texts of Indian musical theory from a millennium and more in the past, whose antiquity alone would lend them immense authority; the Indian classical music of today has an orally transmitted performing tradition necessarily no more than two or three centuries old at most. Between two traditions whose modes of preservation are so very different there is an enormous potential for discrepancy under the best of circumstances, and the urge to reconcile a venerable inherited theory and a venerable transmitted practice is a naturally perennial theme in the traditions of *saṅgīta-śāstra*. There are two canonically acceptable possibilities : either the art handed down through generations of practitioners has become corrupt and ought to be reformed in the light of doctrine transmitted from earlier times; or, despite superficial appearances to the contrary, the written *śāstra* and the oral *sampradāya* are not really in conflict after all, if only the *śāstra* is properly understood and interpreted. A logical third possibility – that inherited *saṅgīta-śāstra* is irrelevant for the *sampradāya* of *śāstrīya saṅgīta* and need not be considered – is canonically unacceptable[1].

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II. V. N. BHATKHANDE'S RĀGA THEORIES

By the last quarter of the 19th century, almost all the important Hindustani musical lineages – by now called *gharānā* – were Muslim. This was the period, however, in which Hindus were acquiring ever more influence in the now Imperial British Raj; it was the beginning of a Hinduization of public life in the subcontinent that continued to accelerate up to 1947 and that has increased still further in present-day India, after the first decade or so of Independence. Concomitant with the Hinduization of public life has been a comparable Sanskritization – to use M. N. Srinivas's still useful catchword – of learned discourse, in music as in many other areas. Two centuries or more of little more than lip service to *saṅgīta-śāstra* have been followed by serious attempts to investigate in depth not only *śāstra* but also *sampradāya*, and once again to reconcile them.

Foremost in this venture was Vishnu Narayan Bhatkhande (1860-1936), a Maharashtrian Brahmin who combined the traditionally Sanskritic orientation of his kind with the positivist outlook of an English-language educated lawyer of the late 19th century. In his youth Bhatkhande became a competent *sitār* player and learned vocal music as well. In due course he was able to associate himself with several highly regarded performing traditions and gain the respect of their carriers; he collected hundreds of traditional vocal compositions, and devised a notation in which he eventually published many of them. He also studied dozens of treatises, many of them in manuscript from collections all over India, and eventually published many of them too.

During the course of his researches, Bhatkhande came to reject any direct relevance or authority, for the present day practice of Hindustani classical music, of the venerated 13th-century treatise *Saṅgīta-ratnâkara* or of the music chapters of the must more ancient treatise attributed to a sage Bharata and called simply *Nāṭya-śāstra*, originating from the middle of the first Christian millennium at the latest, a treatise often quoted in subsequent treatises but in fact first recovered in full only in the decade of Bhatkhande's birth. At the same time, Bhatkhande attached considerable significance to a number of smaller Sanskrit treatises from the 15th to the 18th centuries in which he saw resemblances in varying degrees to the living art that he knew – resemblances close enough, he believed, to warrant those treatises being regarded as historical *śāstra* directly relevant to current *sampradāya*, where the older theoretical traditions were not[2]. Bhatkhande's own theories were worked out in full and published in *Hindustānī-saṅgīta-paddhati* (HSP) – "The system of Hindustani music" – a four-volume Marathi prose treatise written in the guise of a commentary on Bhatkhande's own anonymously published Sanskrit verse treatise *śrīmal-lakṣya-saṅgīta*, in the form of a dialogue between teacher and student[3].

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The major novelty in Bhatkhande's theoretical system was his classification of *rāga*s. Bhatkhande wanted to replace the traditional and musically meaningless classification schemes current among 19th-century musicians with something rational and objective; his solution was to group all *rāga*s under superordinate headings called *mela* ("assemblage") or *ṭhāṭ* ("framework, arrangement"). A *ṭhāṭ*, as Bhatkhande established the term and as it is now universally accepted, is a heptatonic scale representing in principle the intervallic content common to all *rāga*s assigned to it, a scale type incorporating the invariant system tonic (1), the invariant fifth degree (5), and either the higher or the lower variety of each of the five variable scale degrees in the by then accepted tonal system of Hindustani classical music. The empirical source for Bhatkhande's term "*ṭhāt*" was *sitār* usage, with which of course he was thoroughly familiar. *Ṭhāṭ* is a term used by *sitār* players for the setting of the movable frets on the instrument; there are mid-19th-century *sitār* manuals in Urdu, which Bhatkhande may well have known, giving up to a dozen *ṭhāṭ*s ("settings") for *sitār* frets. Bhatkhande's theoretical model and *śāstr*ic justification for using scale type as his primary rubric for classification, as well as his proximate source for the term "*mela*", was the 17th-century South Indian treatise *Caturdaṇḍī-prakāśikā* of Veṅkaṭamakhī, which he had come to know in a trip to South India in 1904.

Bhatkhande concluded that ten scale-type *ṭhāṭ*s were necessary and sufficient for classification purposes. Table I shows them as he ordered and grouped them. Each is named after a prominent *rāga* using the scale-degree varieties in question; this was the practice among *sitār* players for naming their frettings, and names for *mela*s in the South Indian theoretical tradition were also based on the names of actual *rāga*s. Most *rāga*s omitting one or two of the omissible scale degrees would of course be logically assignable to more than one *ṭhāṭ*, and a choice would have to be made on grounds other than mere pitch-class content in the aggregate. For example, the pentatonic *rāga bhūpālī*, whose pitch-class content is shown at the top of Table II, could equally well be assigned to three *ṭhāṭ*s – *kalyāṇ*, *bilāval*, or *khamāj* (see Table I) – since it has no fourth or seventh degree, and the three remaining variable degrees – 2, 3 and 6 – are *śuddh* ["natural"]. *Bhūpālī* is in fact assigned to *kalyāṇ ṭhāṭ*, rather than *bilāval ṭhāṭ* or *khamāj ṭhāṭ*, on grounds of a greater musical affinity with (*yaman*)-*kalyāṇ rāga* : both have 3 as principal scale degree; both can be fully developed in the lower central register, around the system tonic, between low ϧ and 3–ϧ 1 2 3 (*bhūpālī*), ϧ 7 2 3 (*kalyāṇ*); both are (therefore) early night *rāga*s; and so forth. The pentatonic *rāga deśkār*, which uses the same pitch classes as *bhūpālī*, is assigned to *bilāval ṭhāṭ*, similarly on grounds of musical affinity with *bilāval rāga* : like *bilāval*, *deśkār* tends towards the higher part of the central register, between 3 and the upper octave of the system tonic, with principal degree 6 or 5, and is (therefore), like *bilāval*, a morning *rāga*; and so forth.

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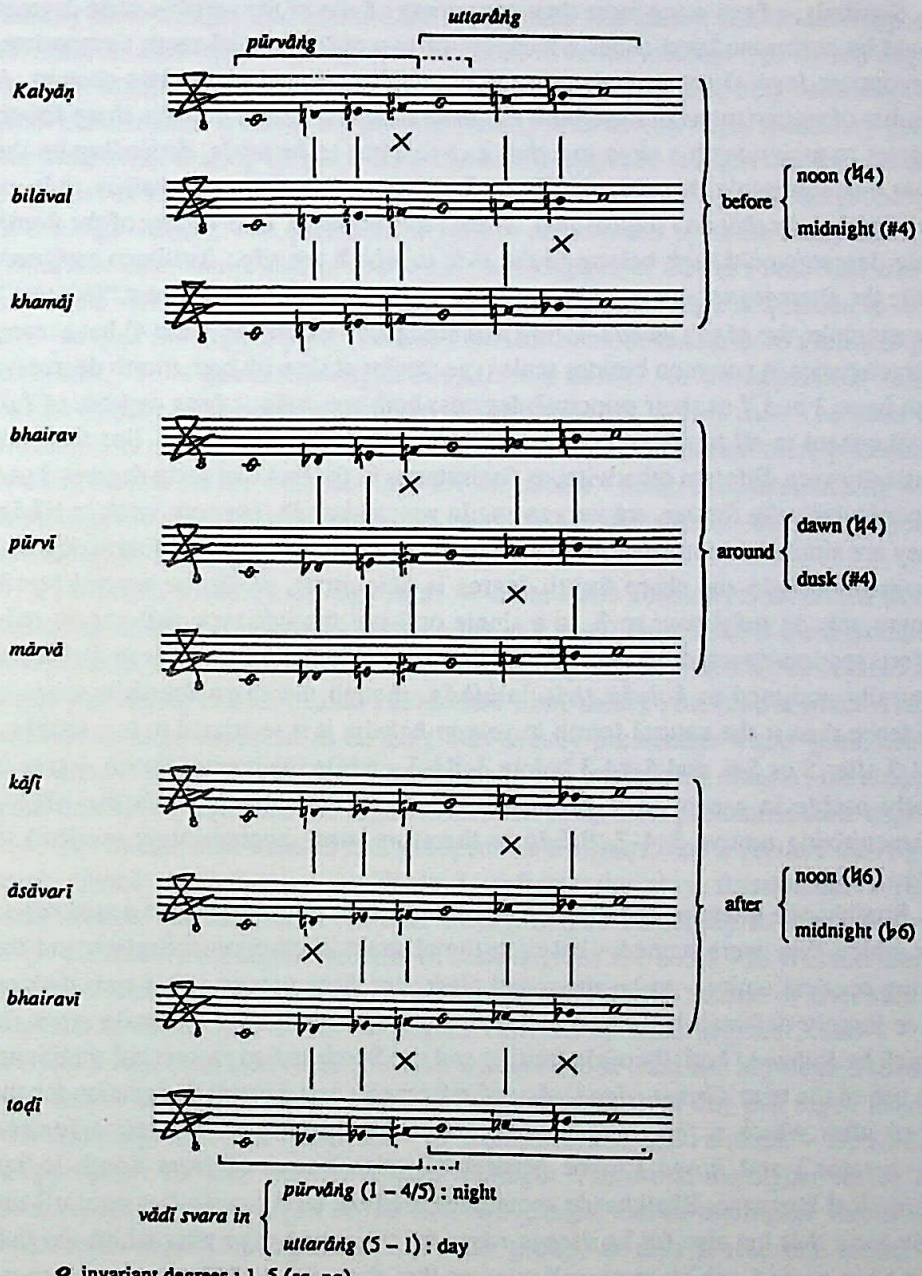
TABLE I : Bhatkhande's 10 *ṭhāṭs*



○ invariant degrees : 1, 5 (*sa, pa*)
♮● *śuddh svar* : 2-3, 4, 6-7 (*re-ga, ma, dha-ni*)
♭● *komal svar* : ♭2-♭3, ♭6-♭7 (*re-ga, dha-ni*)
#● *tīvra svar* : #4 (*ma*)

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Similarly, *rāga*s using more than one variety of one of the variable scale degrees could be accommodated under whichever of two *ṭhāṭ*s seemed more appropriate, appropriate (again) on grounds other than undifferentiated pitch-class content. A number of important *rāga*s use both the natural fourth degree and the sharp fourth degree; to assign such a *rāga* to a *ṭhāṭ* a choice has to be made, depending on the other variable scale degrees, that is, as between *pūrvī ṭhāṭ* and *bhairav ṭhāṭ*, or between *kalyāṇ ṭhāṭ* and *bilāval ṭhāṭ*, as the case might be. One variety of the fourth scale degree would then belong to the *ṭhāṭ* to which the *rāga* had been assigned, while the alternate variety would be in some sense "accidental" or at best "factitive". For example, the *rāga*s *yaman-kalyāṇ* and *bihāg* (see Examples 3 and 4) have many characteristics in common besides scale type (major scale with both fourth degrees): both have 3 and 7 as their principal degrees; both are major *rāga*s capable of full development in all registers; both are early night *rāga*s; and so on. But they are musically very different otherwise, as for instance in the fact that scale degrees 2 and 6, particularly the former, are very strong in *yaman-kalyāṇ*, but very weak in *bihāg*. They are similarly contrasted in their respective usages of the paired fourth degrees. In *yaman-kalyāṇ* the sharp fourth degree is ubiquitous, while the natural fourth occurs only as neighbour to 3, in a single optional motivic type that occurs only before section-concluding descents to the system tonic; hence *yaman-kalyāṇ* is naturally assigned to *kalyāṇ ṭhāṭ*. In *bihāg*, though the sharp fourth is more in evidence than is the natural fourth in *yaman-kalyāṇ*, it is restricted to two usages – #4-5 after 5 or 5-6, and 5-#4-3 before 3-♮4-3 – while the natural fourth degree is freely usable in ascent (3-4-5), descent (5-4-3), and above all in the *rāga*'s characterizing motive 3-4-3. *Bihāg* is therefore more appropriately ascribed to *bilāval ṭhāṭ*.

Bhatkhande intended the distinction between his ten *ṭhāṭ*s and the actual *rāga*s for which they were named – between the abstract pitch-class collection and the living musical entity – to be sharp and clear, but three usages of his own making have largely defeated his purpose: his use of *rāga*-names for the scale types, in which he followed both the *sitār*-fretting and the South Indian theoretical traditions; his use of the term *āśraya-rāga* ('*rāga* of reference') as a general designation for the *rāga* after which a *ṭhāṭ* was named; above all, his use of the terms *janaka* ('generator') and *janya* ('to be generated'), also borrowed from South Indian theoretical language. Bhatkhande sometimes used the term *janaka* ('generator') not only for a *ṭhāṭ* but also for its *āśraya-rāga*, for the actual *rāga* after which the *ṭhāṭ* had been named, which may well suggest that there is no difference between an *āśraya-rāga* and a *ṭhāṭ*; and he used the term *janya* ('to be generated') for the other *rāga*s using the scale-degrees of the *ṭhāṭ*. Misunderstandings in two kinds can ensue: on the one hand, the living *āśraya-rāga* is in danger of being regarded as a

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mere scale; on the other hand, the pitch-class collection, the *ṭhāṭ*, may be imagined actually to be a *rāga*. The second case in particular has caused confusion. Suppose, say, that the scale type *kalyāṇ ṭhāṭ* is imagined to be the melodic type *kalyāṇ rāga* : then one might think that a *rāga* actually assigned to *kalyāṇ ṭhāṭ* only because of its pitch-class content must have a musical affinity with *kalyāṇ rāga*, an affinity going beyond merely sharing its pitch-class content; it might be thought that the melodic properties of the *rāga* in question must have been 'generated' by melodic properties of the *rāga kalyāṇ*. The confusion is further exacerbated by those many cases of *rāga*s that omit one or two of the seven scale degrees or that use both varieties of one of the variable scale degrees, where assignments of the *rāga* in question to more than one *ṭhāṭ* are logically possible, and choices must be made, as in the cases just discussed, of the pentatonic *rāga*s *bhūpālī* and *deśkār*, or the heptatonic *rāga*s *yaman-kalyāṇ* and *bihāg*, as assigned to *kalyāṇ ṭhāṭ* or *bilāval ṭhāṭ*. The basis for the choice is not random, and is necessarily something other than mere pitch-class content. But no matter what the basis for the choice – alleged musical affinity with other *rāga*s in the *ṭhāṭ*, or other theoretical criteria in the system – the neutrality and objectivity of the *ṭhāṭ* system is undermined.

Bhatkhande's theory of *rāga* turns on three basic constructs, all linked to the diurnal cycle : one is intervallic content, the *ṭhāṭ* itself; the second is the importance of certain degrees in the scale; the third is the register in which those degrees are found. According to Bhatkhande's celebrated 'time theory', the time at which a *rāga* was traditionally supposed to be sung was usually predictable – and 'predictable' soon came to mean 'determined' – according to two intersecting criteria : the abstract scale type of the *rāga*; and the registral location of its most prominent scale degree. The way Bhatkhande ordered and grouped his ten *ṭhāṭ*s (and *a fortiori* the *rāga*s using them), as indicated in Table I, reflects the way Bhatkhande's *ṭhāṭ* classification intersects with his time theory. *Rāga*s belonging to the first three *ṭhāṭ*s, which have the higher varieties of scale degrees 3, 6 and 2 – in Western terms, they are diatonic scales – are said to be appropriate for after sunrise or after sunset. *Rāga*s with flat degree 2 and the higher varieties of scale degrees 3 and 7 – in Western terms, their intervallic structure will include at least one augmented second - are said to be appropriate for dawn or dusk, at the cusp of day and night. *Rāga*s with scale degrees 3 and 7 both flat – in Western terms, again diatonic – are said to be appropriate for after midday or after midnight. The use of the higher verses the lower fourth degree in *rāga*s of the first two groups, and of the higher versus the lower sixth degree in *rāga*s of the third group, is also a relevant factor in Bhatkhande's time theory, as also noted on Table I. The *rāga*s using the scale degrees of *toḍī ṭhāṭ* are anomalous in the time scheme[4].

The terms *pūrvâṅg* and *uttarâṅg* seen in Table I are compounded with the term *aṅg*. In general *aṅg* means 'member', 'part', or 'branch'; as a musical term it has

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broad and interconnected senses. Its most important meaning is in compound with the word *rāga* or with the name of a particular *rāga*, as in *rāgâṅg* ('the characteristic part of a *rāga*') or *kedārâṅg* ('the characteristic part of the *rāga* named *kedār*'); another is in the term *mukhyâṅg* ('the principal thematic part'). Compounded with *pūrva* ('prior') and *uttara* ('higher' or 'response'), however, *aṅg* simply designates a part of any octave species from the system tonic to its upper octave: *pūrvâṅg* is the lower tetrachord or pentachord; *uttarâṅg* is the upper tetrachord.

According to Bhatkhande's time theory, *rāga*s traditionally sung in the dark hours, between sunset and sunrise, may be expected to have their most important scale degree in the lower part of the central octave, in the *pūrvâṅg*, and therewith a relatively low tessitura for their most characteristic melodic configurations. Such a *rāga* is said to be *pūrvâṅg-pradhān*, 'dominated by the *pūrvâṅg*'. During any of the daytime hours, to the contrary, one would expect to hear an *uttarâṅg-pradhān rāga*, that is, a *rāga* with its principal scale degree, along with the motives employing and adorning it, in the upper tetrachord of the central octave.

As a term for the principal scale degree of a *rāga* Bhatkhande used the word *vādī*. Here he was using a technical term in a set descended from the oldest layer of *saṅgīta-śāstra*, and correlated there with another set of terms one of which – the term *aṃśa* – is closely associated with the term *vādī*. Table III discussed later on here, summarizes the context and sense of *vādī* and *aṃśa* as they appear in the musical chapters of the *Nāṭya-śāstra* attributed to the sage Bharata. But Bhatkhande defined *vādī* quite differently, evidently following musicians' jargon of the last century.

> In each *rāga* attention should be given to four kinds of scale degree: *vādī*, *saṃvādī*, *anuvādī*, *vivādī*. Each *rāga* has just one *vādī*, and similarly just one *saṃvādī*. All the rest besides these two degrees are to be understood as *anuvādī*; notes not used in the *rāga* are *vivādī*. ... *Vādī* doesn't mean 'claimant' [its more common legal sense]. *Vādī* means 'he who speaks' [*vadatîti vādī*] – the note that says 'I am such-and-such a *rāga*' is the *vādī* note – it should be understood that way. The principal judgement of any *rāga* is contingent on its *vādī*; thus it is said that it is the king of the whole *rāga*. Sometimes it is also called the *aṃśa* degree ... (HSP I, 20-21)

Bhatkhande did not make any use of the term *aṃśa* in his own theory, mentioning it only in passing a few pages later on, in context with other terms from the set to which it belongs.

> I'm going to tell you now about two other words, *graha* and *nyāsa*. It is true that these notes don't have much importance in our current music, but in ancient music they were very important. They call the note from which the

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> singing begins the *graha-svara*, and so also they call the note on which the singing ends the *nyāsa-svara*. I had told you before about the *aṃśa-svara* : I understand *aṃśa* and *vādī* to be one and the same. (HSP I, 38)

In *the Nāṭya-śāstra*, in the 13th-century *Saṅgīta-ratnâkara*, and generally in later *saṅgīta-śāstra*, the term *saṃvādī* denotes an intervallic relationship : it is any note in the consonant relationship of a perfect fourth or a perfect fifth with a note that is *vādī*[5]. Bhatkhande, however, used *saṃvādī* as he had used *vādī*, to denote a melodic function: where the *vādī* is defined as the principal note for a *rāga*, the *saṃvādī* is, so to speak, its 'co-principal'.

> The meaning of *saṃvādī svara* is, the note taken in a *rāga* whose importance is less only than the *vādī svara*, but more important than all the others in the *rāga*. It is good to take the *vādī* and *saṃvādī* of each *rāga* as its two great foundation-pillars. ... Since two sections have been set up in the *ṭhāṭ* taken by a *rāga*, these two notes will be in its two sections. ... It is never suitable that these two notes, *vādī* and *samvādī*, be close to one another, hence our scholars have made a rule, which is that the *saṃvādī* ought generally to be a fifth from the *vādī*. ... sometimes there may be an exception ... when [the note that should be the *saṃvādī*] is not used [in a pentatonic or hexatonic *rāga*] ... you may understand the *saṃvādī* as being a fourth or a sixth from the *vādī*. (HSP I, 21-22)

It should particularly be noted that Bhatkhande's description of the distance between the *vādī* and the *saṃvādī* of a *rāga* is in terms of scale steps, not in terms of harmonic consonance.

In the years between the publication of the third and fourth volumes of his *Hindustānī-saṅgīta-paddhati* Bhatkhande became a highly visible leader in the promotion and modernization of teaching and research in music[6]. As material for use in music schools, Bhatkhande began publishing the *Kramika-pustaka-mālika*, his second major publication, and by far the most widely influential one. The *Kramika pustaka-mālika* (KPM) is a six-volume collection of traditional Hindustani vocal compositions grouped by *rāga*, published between the years 1919 and 1937; at the head of each group of compositions is a one- or two-page *rāga*-characterization [*rāga-lakṣaṇa*]; it is from these summary characterizations that most people's notions of Bhatkhande's views on individual *rāga*s are derived.

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III. OMKARNATH THAKUR

Bhatkhande's educational methods and his theories came to be widely known and accepted through KPM, through his activities as scholar, as organizer of conferences, and as teacher, and through his many enthusiastic disciples. But some of India's leading traditional performers questioned or rejected not only details of Bhatkhande's analytic conclusions regarding this or that *rāga* but also the fundamental theoretical doctrines he adduced in support of his work. Omkarnath Thakur (1897-1967), a successful and popular singer who moved in his later years into full-time teaching and administration, became in those later years the most articulate and persuasive of Bhatkhande's detractors[7]. Along with a brilliant concert career, Thakur spent three extended periods in charge of music schools : he was Principal of Vishnu Digambar's *Gandharva Mahavidyalay* in Lahore from 1916 to 1919; he had his own *Sangit Niketan* in Bombay from 1934 to 1941; and from 1950 until his retirement in 1957, he was the first Director of the Music College at Banaras Hindu University.

In 1938 Thakur brought out what was to become the first of six published volumes of *Saṅgītâñjali* (SA), a series in Hindi for use as textbooks. The second volume (*Saṅgītâñjali* II) did not appear for another sixteen years, coming out only in 1954, four years after Thakur had taken up his position as Director of the new Music College at Banaras Hindu University. The rest of his published books came out in quick succession over the next eight years, beginning with SA III in 1955. In 1956 appeared the first and only published volume of a purely theoretical study in Hindi. *Praṇava-bhāratī* (PrBh), followed by SA IV in 1957 and SA V in 1958. In 1959 a second edition of Thakur's original 1938 textbook was published, with a second preface and a 'preliminary theoretical introduction' [*prârâmbhik śāstrīya paricay*]. Finally *Saṅgītâñjali* VI came out, three years later, in 1962. At the time of Thakur's death in December 1967, the completed practical portions of SA VII and SA VIII existed, but only in typescript; intentions Thakur had expressed regarding a second volume of *Praṇava-bhāratī* were never realized. In 1975 a posthumous second edition of SA II appeared, with an extended foreword by Premlata Sharma.

1. Omkarnath Thakur's didactic rāga scheme

Omkarnath Thakur's *Saṅgītâñjali* I of 1938 is a vividly original structured approach to the tonal and melodic properties of *śāstrīya saṅgīta* as it is embodied in the practice of the Hindustani *rāga* system. His Banaras publications (1954-1962), while continuing on the practical side along lines laid down in 1938, show an

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increasing preoccupation with the tonal and melodic doctrines of *saṅgīta-śāstra*. From SA II in 1954 to SA VI in 1962 each volume of *Saṅgītâñjali* was divided into two independently paginated parts. Each respective second part comprised a sequence of *rāga*s to be taught, each one with an analytic description, several compositions, and extended sample passages of improvisatory proceedings. A theoretical introduction constitutes the respective first part of each of the later volumes. SA II begins with a four-page introduction to 'a few *śāstr*ic terms'; by 1962 and SA VI the theoretical preface has come to over 120 pages, half the book. This is by no means entirely a consequence of the presumed greater capacity of students to absorb *śāstr*ic lore in the later stages of their musical training, for much of the material in the opening theoretical halves of SA V and SA VI comes directly from the then just published and purely theoretical work *Praṇava-bhāratī* (1956), and would not have been available for earlier volumes in the *Saṅgītâñjali* series.

As Thakur most handsomely acknowledged in the preface to *Praṇava-bhāratī*, he was both influenced and guided in this work by an extraordinary student of his at Banaras Hindu University, Premlata Sharma. Along with Sharma's high academic qualifications in Hindi literature and above all in Sanskrit, she has a thorough knowledge and competence in practical music, largely acquired as Thakur's student. The thrust and substance of that part of Thakur's work that is based on historical *saṅgīta-śāstra* is largely hers, adopted by him in a growing conviction that Hindustani classical music must reflect, though in its own way, the oldest sources of theory, and that today's *śāstrīya saṅgīta* and the *saṅgīta-śāstra* of ancient India have their fundamentals in common : a position diametrically opposed to Bhatkhande's belief that the oldest works, however significant for the history of Indian music, have no discernible connection with present practice.

Saṅgītâñjali I is a text in the practice of music for beginners, to be used of course in conjunction with a teacher. As Thakur pointed out in the preface to the original 1938 edition, he had devised a new and unconventional approach to the first stages of learning the performance of *rāg-dār saṅgīt*, tailored to the needs of a music school, to a teacher-student rather than a master-disciple context. Rather than have the students begin in the usual way, with months of work in a single major *rāga* (usually *yaman-kalyāṇ* or *bilāval*), he started by having them taught simple pieces and brief pre-composed samples of improvisation in six differently structures pentatonic *rāga*s. Table II shows the pitch-class collections of these six pentatonic-matrix *rāga*s (in *sāraṅg* and *tilaṅg* the higher 7 is used in ascent, the lower 7 in descent). Of the six only two – *bhūpālī* and *sāraṅg* – can be said actually to have been really well-known and central to the existing Hindustani tradition in 1938. The other four are there as first steps in the gradual building of the students' control of intervallic content and relationships in the tonal system at large: *haṃsadhvani* is a popular South Indian *rāga* that has since become very popular in the North as well;

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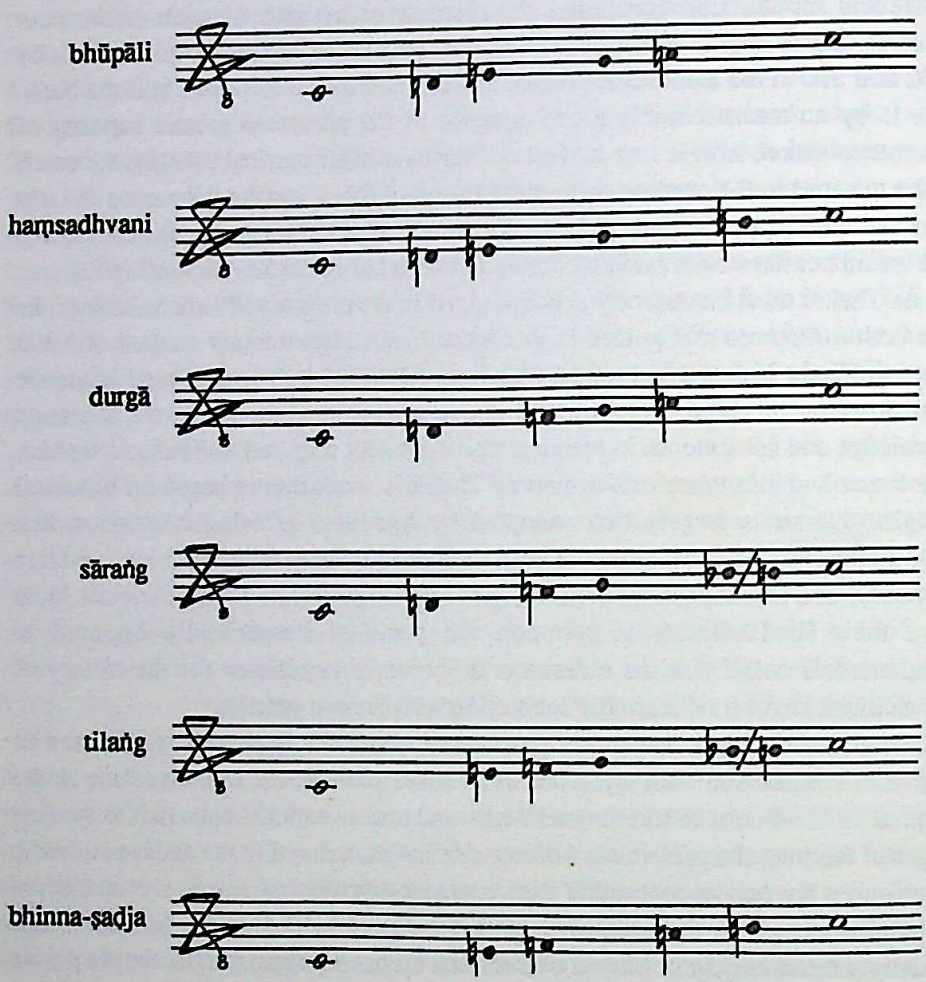
durgā and *tilaṅg* were then relatively minor *rāgas*; *bhinna-ṣaḍja* was and is virtually unknown.

TABLE II : The first six *rāgas* in *Saṅgītâñjali* I



The last three *rāgas* to be taught through SA I aim at another kind of simplicity: they are three *rāgas* of a lighter sort – *khamāj*, *deś*, and *kāfī* – with which anyone already at the point of wanting to take up classical music could be expected to have some aural familiarity. They are presented musically in their own right, as widely known popular *rāgas* with well-known melodic features; theoretically they are

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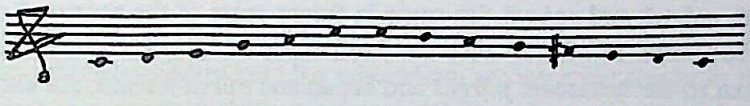
presented as heptatonic formations filling up the frameworks of pentatonic *rāga*s already learned. The relationship of *deś* with the pentatonic *sārang* is discussed later on here.

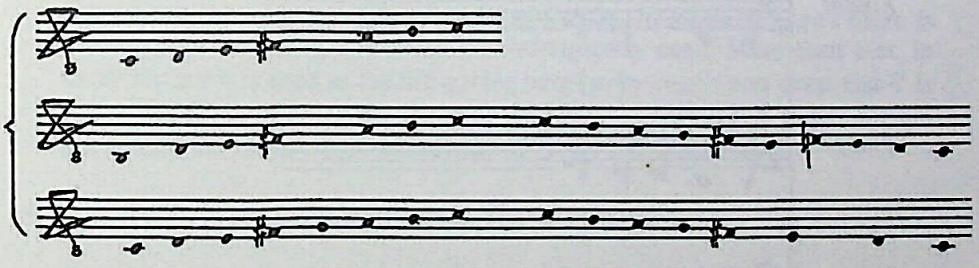
In his newly written preface for the 1959 reprint of *Saṅgītāñjali* I Thakur gave a useful summary of the plan of study devised for *Saṅgītāñjali* I, and he spelled out how it had been the basis for the choice, the sequence, and the treatment of *rāga*s in subsequent volumes beginning with *Saṅgītāñjali* II, those to come as well as those already in print by 1959. The first *rāga* from SA II mentioned in the 1959 preface to SA I – though not the first in order in SA II itself – is *bhūp-kalyāṇ*. As shown in Example 1 (SA II, 132), it is said to be related to *bhūpālī* as a heptatonic formation filling in a pentatonic matrix, like *khamāj*, *deś* and *kafī* in SA I.

Example 1 : *bhūp-kalyāṇ*



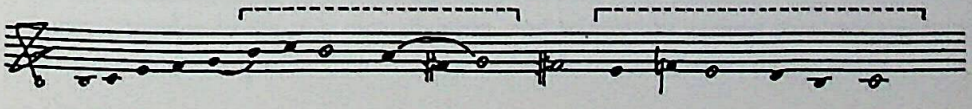
Yaman-kalyāṇ – illustrated in Example 2 (SA II, 153) – is mentioned after *bhūp-kalyāṇ* as a more elaborate connection.

Example 2 : *yaman-kalyāṇ*



The list of *rāga*s from SA II mentioned in the preface to the 1959 reprint of A I goes on to *bihāg*, then *hamīr* – see Examples 3 and 4 (SA II, 22) – and so on, briefly noting how each is connected with one earlier in the sequence.

Example 3 : *bihāg*



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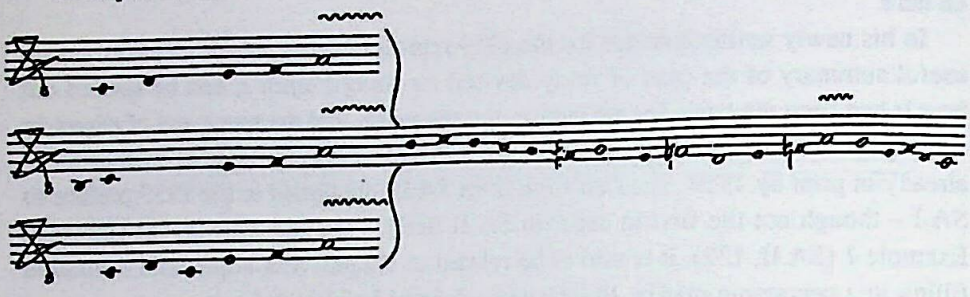
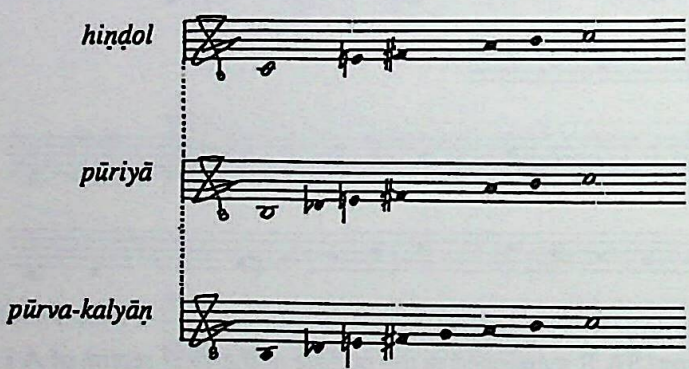
Example 4 : *hamīr*



The well known pentatonic *rāga hiṇḍol* is brought in by substituting sharp 4 for the natural 4 of *bhinna-ṣaḍja*, the unknown but didactically useful sixth of the pentatonic-matrix *rāga*s, giving the pitch-class collection 1 3 #4 6 7. The hexatonic *rāga*s *pūriyā*, *mārvā*, and *sohanī*, 'to come in future years of the course of study', are said to be rooted in *hiṇḍol* with the addition of ♭2. *Hiṇḍol* and two *rāga*s derivable from it, the hexatonic *pūriyā* and heptatonic *pūrva-kalyāṇ*, are shown in Example 5.[8]

Example 5



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2. Omkarnath Thakur and the classification of rāgas

It is significant that in Thakur's didactic approach to the *rāga*-system there is no abstract mediating construct between the background pitch-class collection of the tonal system as a whole – the seven scale degrees [*svar*] in all their varieties natural, flat, and sharp [*śuddh, komal,* and *tīvra*] – and the performable foreground of any particular *rāga*. There is no limited selection of pitch classes out of the whole tonal system – no particular scale – standing between all the available pitch classes – the general scale – and the pitch classes actually used in a *rāga*. There is, in short, no *ṭhāṭ*.

a. Thakur on Bhatkhande's *ṭhāṭ* classification

Thakur had no use for Bhatkhande's classification by scale-type *ṭhāṭ*s; he felt it was not only unnecessary but also misleading, among other things in that it seems sometimes to suggest musical affinities that do not exist, as well as obscuring some that do. For example,

> Among the *janya rāga*s of *kalyāṇ ṭhāṭ*, he included *kedār* [see Example 11], *kāmod* [see Example 12], *hamīr* [see Example 4], *bihāg* [see Example 3, but here Thakur misspoke himself, for Bhatkhande had put *bihāg* under *bilāval ṭhāṭ*], *gauḍ-sāraṅg* [see Example 10], and so on. In all these *rāga*s there is much use of natural 4, and sharp 4 is infrequently used. More than that, in *kedār* natural 4 is used as the life-giving note [*prāṇ-svar*], and even flat 7 is rather helpful in building the shape of the *rāga*. ... How, then, did *kedār* get put among the *janya rāga*s of *kalyāṇ*? (SA VI, 109-10)

After a number of comparable instances, Thakur concluded,

> From the foregoing instances it is clear that the defects of inconsistency, incompleteness, and incorrectness subsist in Pandit Bhatkhande's claimed 10 *ṭhāṭ*s. (SA VI, 110)

I believe Thakur's objection to Bhatkhande's scale-type *ṭhāṭ*s as the primary criterion for *rāga* classification is well taken in all particulars, but he was quite unfair to Bhatkhande in that Bhatkhande himself was perfectly well aware of the inconsistencies in the *ṭhāṭ* classification, and brought in various mechanisms to try to ameliorate them, some of which are shown at the conclusion of this essay.

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b. Thakur's projects for *rāga* classification

Thakur never offered a classification scheme of his own, but he certainly had intended to do so. The last essay he published is an historical survey of *rāga* classification [*rāg-vargīkaraṇ*] which concludes the theoretical introduction to SA VI (1962). Its first part summarizes classifications found in Sanskrit works up to and including the 13th-century *Saṅgīta-ratnâkara*. The second part deals first with classification schemes of the 15th through 19th centuries, most of which were those formally symmetrical schemes of male *rāga*s and female *rāgiṇī*s so often associated with *rāga-mālā* painting; it goes on then with classifications by scale-type, ending with Bhatkhande's 10 *ṭhāṭ*s and the strictures just quoted. Thakur conclude :

> From a complete study of these systems of *rāga* classification it is clear that there is an urgent need for a new system of *rāga* classification, complete, correct, valid, and canonical [*śāstr*ic] ... Accordingly, for Volume II of *Praṇava-bhāratī* we have prepared a new classification system based on Bharata's *grāma*s ['collections'] and *mūrcchanā*s ['octave-species'] [*grāma*s and *mūrcchanā*s appear in Chapter 28 of the *Nāṭya-śāstra*, are preserved and amplified in certain respects in works up to and including the 13th-century *Saṅgīta-ratnâkara*, and piously transmitted in some works thereafter]. ... The first endeavour is to make evident and comprehensible the unbroken link of today's *rāga* tradition with the *jāti*s ['types']. (SA VI, 111).

Though *Praṇava-bhāratī* II was never published, this first aspect of the projected new classification system is well adumbrated earlier in SA VI itself. Instances are given where ancient theoretical constructs are explained by analogy with modern usages[9]. But more than that, individual modern *rāga*s and groups of melodically affine *rāga*s are claimed as instances for the 'unbroken link', as direct descendants of the *jāti*s ('types') of the *Nāṭya-śāstra*. For instance, on pp. 36-37 of SA VI, long lists of modern *rāga*s are claimed for the *jāti* ('type') named '*madhyama*' of the *madhyama-grāma* ('collection [based on] 4'). They are *rāga*s belonging to the melodically affine groups [*aṅg*s] of *bilāval*, of *kalyāṇ* (including among others those illustrated in Examples 2, 4 10, 11, 12 in this essay), and of *khamāj*; note, incidentally, that the names *kalyāṇ*, *bilāval*, and *khamāj* refer to affine melodic groups here, not to scale-type *ṭhāṭ*s. Similarly, *rāga*s belonging to the *kānaḍā* and *āsāvarī* melodic groups (see Exs. 6-7-8 just below) are claimed for the *jāti* ('type') named '*pañcama*' of the same *grāma* ('collection'). The pitch-class collections for the *rāga*s in question, incidentally, are all diatonic, and no *rāga*s using collections that include an augmented second are mentioned. Such *rāga*s eventually have to be

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explained away somehow, in all theories that claim an 'unbroken link' between constructs in the *Nāṭya-śāstra* or *Saṅgīta-ratnâkara* and modern Indian music[10].

In his outline of the project for a new *rāga*-classification system, Thakur then went on to describe what would in fact be a double scheme, incorporating aspects of the *rāg-rāgiṇī* approach as well.

> From coordinating the 'note forms' [*svar-rūp*] and the 'characteristic forms' [*bhāv-rūp*] of the *rāga*s, on the basis of the *rāg-rāgiṇī* classification and beginning with the 'note forms' of the *grāma-mūrcchanā* system ... a new classification will be prepared, examining exhaustively both the inward 'characteristic side' [*bhāv-pakṣ*] and the outward 'note side' [*svar-pakṣ*] of the *rāga*s ... (SA VI, 111)

In this project one sees, side by side with present-day *śāstrīya saṅgīta,* not one but two historical phases of *saṅgīta-śāstra*. Thakur was very attracted by the personification of *rāga*s so characteristic of the *rāg-rāgiṇī* tradition in its connection with *rāga-mālā* painting; he saw it as a possible model for the 'characteristic side' of *rāga* structure, as is evidenced by such excursions as that below, from near the beginning of his discussion of *rāg-rāgiṇī* schemes in SA VI, before the historical survey. All three *rāga*s discussed use the same pitch-class collection; in Bhatkhande's system all three are assigned to the same *ṭhāṭ, āsāvarī ṭhāṭ*. The first two *rāga*s are members of the melodically affine *kānaḍā* group of *rāga*s; the *kānaḍā* group also has members using a different 6th scale degree, assigned by Bhatkhande to a different *ṭhāṭ, kāfī ṭhāṭ*. In his *Praṇava-bhāratī*, as mentioned above, Thakur proposed to derive both the *kānaḍā* and the *āsāvarī* groups from the *jāti* '*pañcama*' of the *madhyama-grāma.*

> Now we show the full-grown masculine form (*prauḍh puruṣ rūp*] of the well-known *darbārī-kānaḍā* (see Example 6 on the following page).
>
> When teaching *darbārī-kānaḍā* the teacher should have his students produce it with a copious use of this *rāga*'s heavily shaken ornament on degrees 3 and 6, and in a slow tempo, with a deep voice. At the same time, he should show them that the *ālāpcārī* [unmeasured melodic exposition] of this *rāga* should confine itself to the low and middle register. Any *tān*s [passage-work] should use ornaments, and there should be no fast *tān*s ...
>
> There is another *rāga* named *aḍāṇā* that gets sung with almost the same notes, [but] notes whose production is without shaking, displayed in the higher register, at a fast pace, all of which produce the picture of a young man [*yuvā pūruṣ kā citra*].

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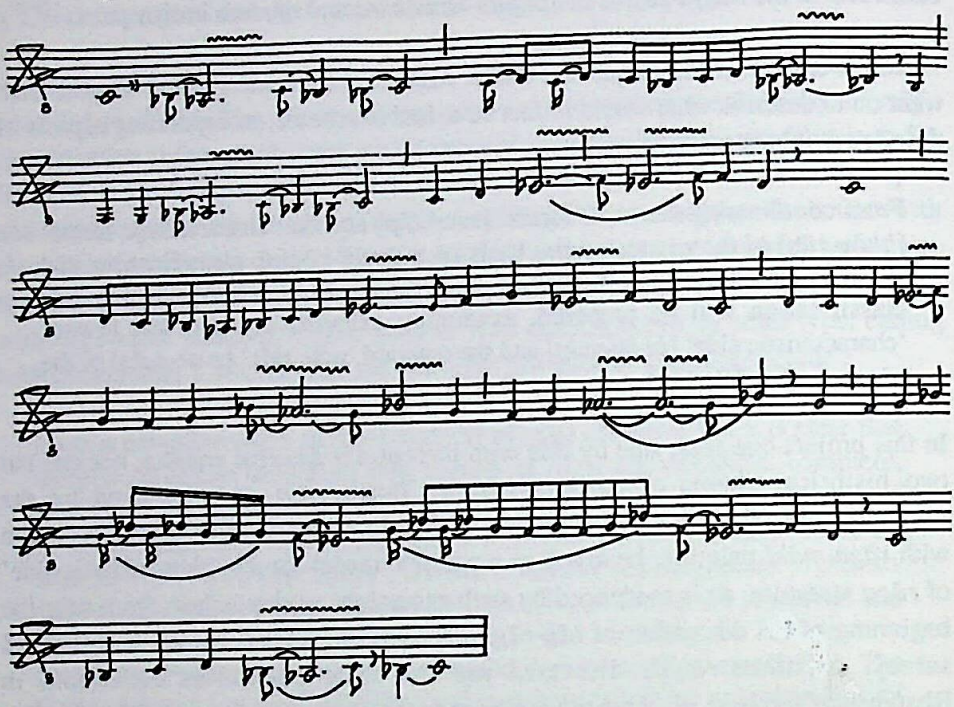
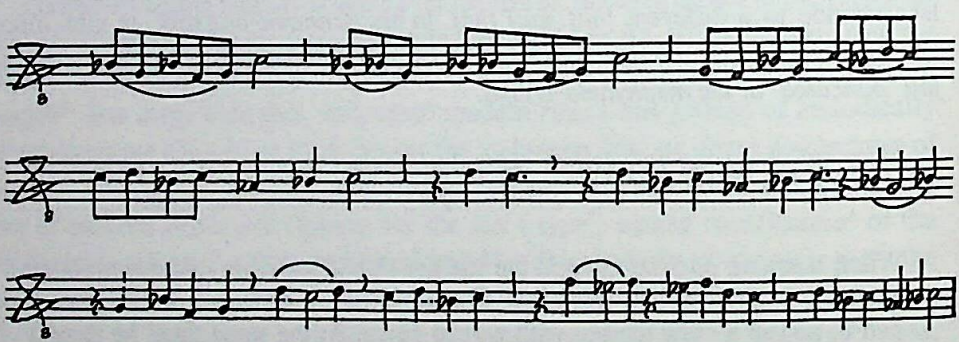
Example 6 : *darbārī kānaḍa*



Example 7 : *aḍāṇā*



... Roughly considered, the form of *āsāvarī rāgiṇī* shows almost the same flatted degrees 3, 6 and 7. The notes in it shown below are produced at a moderate pace, with light shaking and infrequent slides, and without heavy attacks.

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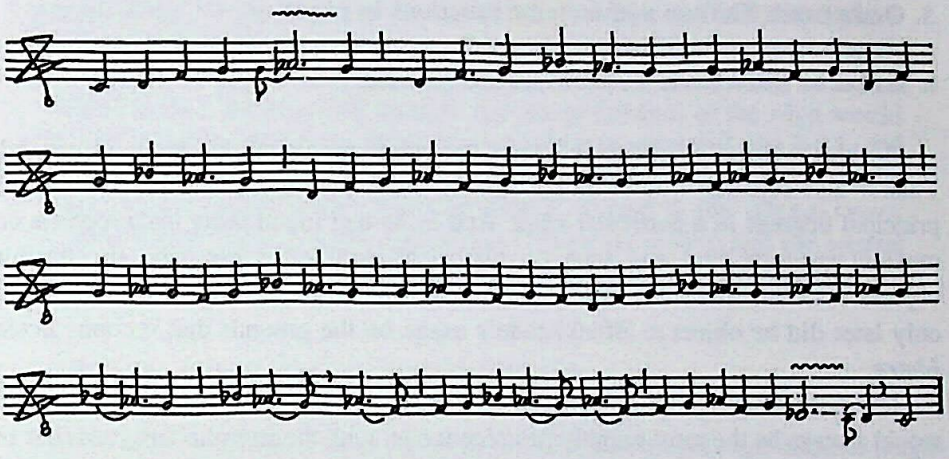
Example 8 : *āsāvarī*



Keep in mind that showing the feminity [*strītva*] in this *rāgiṇī* lies in a soft and pleasing production of the notes. (SA VI, 100-101)

Thakur's appeal to the *rāg-rāgiṇī* tradition in this context is obviously only to some perceived potential for codifying expression, for dealing with the "characteristic forms" [*bhāv-rūp*] of the *rāgas*; at this stage of his career he was proposing to base the "note forms" [*svar-rūp*] of the new *rāga* classification on "*grāma*s and *mūrchanā*s, as we have seen[11].

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3. Omkarnath Thakur and melodic functions in rāgas

a. Thakur on Bhatkhande's use of *vādī* and *saṃvādī*

Besides rejecting Bhatkhande's *ṭhāṭ*s as a rubric for classifying *rāga*s in general, Thakur also rejected Bhatkhande's *vādī-saṃvādī* pair as a rubric for naming the principal degrees in a particular *rāga*. And as he had found *ṭhāṭ*s inappropriate on musical grounds first and then on historical-ideological grounds, so also his objection to Bhatkhande's *vādī* and *saṃvādī* was originally on musical grounds; only later did he object to Bhatkhande's usage on the grounds that it contradicted *śāstra*.

The note Bhatkhande designated as a *rāga*'s most important note, its *vādī*, would always be the most audibly prominent one, with the *saṃvādī* assigned four or five scale degrees away. Thakur's objection was that those audibly prominent notes often were of little or no use in distinguishing one *rāga* from another – certain pairings of audibly prominent notes occur in many different *rāga*s – and thus that they may carry relatively little musical meaning. Consider, for example, part of Bhatkhande's analysis of that most important of all *rāga*s, *yaman-kalyāṇ* (see Example 2), and then, Thakur's counter-analysis, in which he claimed that if the *vādī-saṃvādī* pair are assigned in Bhatkhande's way, they fail sufficiently to mark the *rāga*'s individuality.

Bhatkhande : HSP I, 67

3. In *yaman* the third scale degree is predominant, that is, it will make the *rāga* apparent in several places. The regular *saṃvādī* of 3 is 7. The latter will also appear amply in *yaman*, but its force will be noticeably less than that of 3.
4. This *rāga* is reckoned as *pūrvāṅg-vādī* [having the *vādī* in the lower part of the central octave] because its *vādī* note is 3.
5. Sometimes our singers show a sort of touch of natural 4 in the descent; this natural 4 is always linked to 3.

Thakur : SA II, 153-4

In some people's opinion, 3 and 7 are accepted as the *vādī* and *saṃvādī* of this *rāga*. This, however, is a confusion. The *vādī-saṃvādī* scheme is much used for pitches [*svar*], and ought to be [so] used, and [always] was used. [But] if those strong notes upon which a *rāga*'s particularity [*rāgatva*] is fully dependent are to be called *vādī* and *saṃvādī*, then one must determine by subtle examination from which notes' *absence* the *rāga*'s *aṅg* [characteristic "part", i.e. its "type"] will be destroyed, and from which [notes] the *rāga*'s *aṅg* will be clear. In *kalyāṇ*, 2 and 5 are just those strong notes without which *kalyāṇ*'s identity will become virtually nonexistent. From

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looking at *pūriyā, pūrva-kalyāṇ* [both *pūriyā* and *pūrva-kalyāṇ* use ♭2, and *pūriyā* omits 5 – see Example 5], and so on, it is clear that [natural] 2 and 5 are the life-notes [*jīv-svar*] of *kalyāṇ*. 7-3 and 7-#4 are certainly instrumental, but the *aṅg* [characteristic part] of *kalyāṇ* will not be entirely obscured without them... Without 2-5, though, the image [*chāyā*] of the *rāga* would be undiscernible. Therefore, in my opinion, the note-pairs 5-2 and 7-#4, and the special phrase 5-#4-3-♮4-3-2 are the parts [*aṅg*] indispensable to the *rāga*. 7 is its *graha-svar* ["initial note"], 2 and 5 the *aṃśa-svars* ["predominant notes"], 3 the *nyāsa-svar* ["stopping note"], and the special phrase with natural 4 is helpful for the expression and charm of the *rāga*.

b. The musical basis for Thakur's melodic functions

Thakur's use of the triad of terms *graha-aṃśa-nyāsa* in his *rāga-lakṣaṇa* [*rāga*-characterization] of *yaman-kalyāṇ* in SA II is a consequence of his conclusion that the two terms *vādī* and *aṃśa*, both originating from the *Nāṭya-śāstra*, do not have the same sense, contrary to what Bhatkhande had supposed (HSP I, 38, as quoted above p.16-17). But Thakur's basic notions of the structure of *śāstrīya saṅgīta* antedate his expanding contact with historical *saṅgīta-śāstra* in the 1950s; as with *rāga*-classification so too with *rāga*-characterization, his later theoretical ideas resonate with earlier experience as musician and teacher. Near the end of his new preface to the 1959 2nd edition of SA I, Thakur wrote :

> In the present [2nd] edition, for the convenience of teacher and students, a preliminary theoretical introduction [*prārāmbhik śāstrīya paricay*] has been added, whose language is kept simple. (SA I², 4)

Despite its late date, however, the "preliminary theoretical introduction" shows little trace of the *śāstr*ic language and none of the polemic to be found in Thakur's writings between 1954 and 1958 (SA II-V and PrBh). The topics are carefully presented in a format that will prepare a student for future theoretical discourse, and the "simple language" of the "preliminary theoretical introduction" is consistent with the position of SA I at the beginning of a progressive series of textbooks. More than that, though, the new "preliminary theoretical introduction" of 1959 is a summary reprise of some of the language that Thakur had used in the *rāga*-descriptions in the 1938 edition of SA I, language now carefully edited out of the *rāga*-descriptions themselves in the 1959 edition. Both the underlying consistency in musical understanding and the more superficial change in terminological bias are made vividly apparent through examination of the new "preliminary theoretical

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introduction" of 1959 in the light of a comparison of the actual *rāga*-descriptions in the two editions, of 1938 and 1959 respectively.

The section on *rāga-tattva* ("the science of *rāga*") in the new "preliminary theoretical introduction" of 1959, after an initial non-technical definition of *rāga*, has as its principal matter five short numbered paragraphs. The first deals with the pitch-class collection and the elementary ordering of notes in a *rāga*; the next three deal with three kinds of important note; the last touches on recognizable thematic identity.

> ... a *rāga* is a canonical construct [*śāstrīya racnā*] along with whose attractiveness there is constraint by rules. It will suffice here to explain briefly what sort of rules these are.
>
> 1. *āroha-avaroha* [ascent-descent, that is, how many and which scale degrees [*svar*] are taken in a *rāga*, and of them how many are natural [*śuddha*] and how many altered [*vikṛta*]. Take for instance the *āroha-avaroha* of *bhūpālī*, which is 1 2 3 5 6 1, 1 6 5 3 2 1, from which is revealed that 4 and 7 have been omitted and that all the rest are *śuddha* [see Table II].
>
> 2. In a *rāga* there are one or two degrees [*svar*] such that on them rests the whole responsibility [*dāromadār*]. Just from taking them the *rāga*'s shape is obtained, and from not taking them the *rāga* gets ruined. This kind of note [*svar*] is the life-breath [*prāṇ*] of the *rāga*. Now let the student get some insight into the way of this principal note. For example the *āroha-avaroha* of *sāraṅg* is like this : 1 2 4 5 ♮7 1, 1 ♭7 5 4 2 1 [see Table II]. If 3 and 6 are inserted into the *avaroha* of this sequence of notes, it is the shape [*rūp*] of *deś*. If in *deś* 3-6 are omitted, then it will show the full shape of *sāraṅg*. Therefore 3-6 should be regarded as the life-note [*prāṇ-svar*] or principal notes [*mukhya-svar*] of *deś*. Even in coming into play only lightly in the descent, these two notes are the principal notes of the *rāga*, in that without them its shape is not obtained.
>
> 3. In a *rāga* there are one or two notes such that a pause [*ṭhaharāv*] is often made on them. The pause is also rather important in a *rāga*, because without understanding the rule, it is impossible to sing or play the *rāga* maintaining its shape. For example, in *deś* a pause is often made at 2 or 5, as in 2 4 - 3 2, 2 4 5 - 4 3 2, or 2 4 5 ♭7 - 6 5, 6 - 4 3 2, and so on. Now if a pause were made at 3, without understanding this rule, than a shape completely different from *deś* will arise, thus : 2 4 3, 2 4 5 - 4 3, and so on.
>
> 4. There is a rule making the onset [*uṭhāv*] or beginning [*ārambh*] of certain *rāga*s from some important note. Though in all *rāga*s [scale-degree] 1 [the

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system tonic] is taken first, still in some *rāga*s at the onset of an *ālāp* [an unmeasured melodic exposition] or a *tān* [some passage-work] there will be some note other than 1. Thus in *sāraṅg* and *tilaṅg* for the most part *ālāp* or *tān* is begun, respectively, from 2 and 3, thus 2 4 5 ♭7 - 5 4 2 - ♮7 1 [*sāraṅg*]; 3 4 5 ♭7 - 5 3 4 3 - 1 [*tilaṅg*].

5. In each *rāga* there is some important phrase or group of notes such that immediately upon hearing it we recognize that it is such-and-such *rāga*. They call the important phrase the *rāga*'s "principal part" [*mukhya-aṅga*] or "catch" [*pakaḍ*]. For example, from ♭7 - 5 3 4 3, *tilaṅg;* from 1 2 $^{5}\backslash 3$ - 2 3, *bhūpālī;* from 2 4 5 - ♭3 2, *kāfī*. In this way a *rāga* is recognized from its principal part.

One notes in the foregoing how a *rāga*'s most important notes are not necessarily the ones that sound out the strongest, but rather those notes, however they may be used contextually, that have the "responsibility" [*dāromadār*] for distinguishing the *rāga* from another *rāga* with which it has much in common; in Thakur's example here, the weak notes 6 and 3 in certain descending patterns in *deś* have the "responsibility" for keeping *deś* apart from *sāraṅg*[12]. What Thakur wrote here of *deś* as opposed to *sāraṅg* is in substance no different from what he wrote, in counter to Bhatkhande, of *yaman-kalyāṇ* as opposed to *pūrīyā* and *pūrva-kalyāṇ*, as quoted earlier from SA II (1954). The vernacular non-Sanskrit words used as terms characterizing the three kinds of functional degree in the "preliminary theoretical introduction" of 1959, however, are not to be found in the characterization of *yaman-kalyāṇ* in SA II : there, instead of Persian Hindi *dāromadār* ("responsibility") one reads Sanskrit *aṃśa*, instead of pure Hindi *ṭhaharāv* ("pause"), Sanskrit *nyāsa*, and instead of pure Hindi *uṭhāv* ("onset"), Sanskrit *graha*.

As noted above, the new "preliminary theoretical introduction" of 1959 edition of SA I is based on language edited out of the *rāga*-descriptions. Here is part of the *rāga*-description of *deś* from SA I in both versions, which are identical except as noted.

In this *rāg* a { 1938 : *nyās* ["stop"] / 1959 : *bār-bār ṭhaharāv* ["frequent stop"] } occurs in a special way at 2, through which, along with manifesting the *rāg*'s beauty, the *rāg*'s *aṅg* ["type"] is shown. Sometimes for this reasons some people say that 2 and 5 are { 1938 : *vādī-saṃvādī* ["sonant-consonant"] / 1959 : *prāṇ-svar* ["life-note"] } in it; but on the strength of 2-5 in the lower and upper *aṅg*s [registral spans] alone, without the hidden strength [*gupt bal*] of 3 and 6, the *rāg*'s integrity will be quite obscured; of this there is no doubt. From bringing in the usage of 3 and 6 in

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> the *avaroh* [descent] of *sāraṅg* [♭7-5, 4-2 becomes ♭7-6-5, 4-3-2], the true form [*svarūp*] of [1938 : *soraṭh* and] *deś* is created. (SA I[1], 70 / SA I[2], 85)

The purport of the two versions is identical, and reflects Thakur's perennial rejection of the idea that strength alone is enough to warrant calling a particular scale degree characteristic of a particular *rāga*, while the changes in terminology reflect his increased preoccupation with *śāstra*. The Sanskrit/Hindi word *nyās*, as Thakur used it in 1938, was and is casual musicians' jargon for both a prominent sustained degree and a degree that concludes a phrase; he replaced it with the pure Hindi *ṭhaharāv* in 1959 because by then he was restricting *nyās* to its canonical context as part of the *śāstr*ic triad *graha-aṃśa-nyāsa*. In 1938 he had similarly used *vādī-saṃvādī* as musicians' jargon (as he had in many other places), and he simply replaced them (as he did everywhere else) because of his conviction that these *śāstr*ic terms had been meant to denote tonal relationships in general, not melodic functions in particular cases. The *rāga soraṭh*, mentioned only in 1938, is a *rāga* closely related to *deś*; Thakur eliminated this reference, along with a paragraph at the beginning of the 1938 *rāga*-description discussing the musical and possible historical relationship of *soraṭh* with *deś*. In several of the *rāga*-descriptions in the 1938 edition of SA I there are passing observations on *rāga*s related to the *rāga* being described, all of which were eliminated in the 1959 edition, to obviate pedagogical confusion at this preliminary stage of the student's training where he is primarily learning to control pitch. From SA II onward, the student having got a certain number of *rāga*s under his musical control, comparison and contrasting of *rāga*s –*rāga-tulnā*– is the essence of the method.

c. The unbroken tradition in melodic typology

Earlier I quoted a passage from SA VI in which Thakur outlined the first stage, already under way, in creating a new double scheme of *rāga* classification for *śāstrīya saṅgīta* that would be based on the *Nāṭya-śāstra*, a passage that conclude as follows :

> The first endeavour is to make evident and comprehensible the unbroken link of today's *rāga* tradition with the *jāti*s ["types"]. (SA VI, 111)

The word *rāga*, denoting the core concept of *śāstrīya saṅgīta* today, does not appear as a technical term for music in the *Nāṭya-śāstra*, the oldest document of *saṅgīta-śāstra*. To justify for *rāga*-characterization the use of the *Nāṭya-śāstra*'s term *aṃśa*, *graha*, and *nyāsa*, not just by analogy or because they appear applied to *rāga* in

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later treatises but from the *Nāṭya-śāstra* itself, Thakur offered a most ingenious canonical argument. The argument has two phases : 1) *aṃśa* and not *vādī* is established as the only appropriate term for the principal degree in a performable musical entity, despite the apparent synonymity as Bhatkhande had perceived it; 2) the extension of *aṃśa* from its original historical context, in which it denoted the principal degree in a *jāti*, to denote the principal degree in a *rāga*, is justified by metaphorical transfer of the *Nāṭya-śāśtra*'s purely expressive sense of *rāga* to its meaning as melodic type in later theory and practice, in short, on etymological grounds, in the best manner of Sanskritic learning (see p. 36 below).

d. The true relationship of *vādī* and *aṃśa*

The expression in chapter 28 of the *Nāṭya-śāstra* from which Bhatkhande and others got the notion of taking *vādī* and *aṃśa* as equivalent rather than coordinate terms is in the prose following verse 22.

Yo yadāṃśas tadā vādī [that which is *aṃśa* is always *vādī*]

Thakur argued that the synonymity of *aṃśa* and *vādī* is not the synonymy of substitution but rather of parallelism, as shown in Table III (next page).

> ...*vādī* came to be called a *rāga*'s principal note in *rāga*-characterization [*rāga-lakṣaṇa*] from misunderstanding the true meaning of the *aṃśa* note. From the introduction of these technical terms into *rāga*-characterization, the connection of their canonical sense with note-relationships in terms of intervals has not been maintained. For example, Pandit Bhatkhande said that ♭2 and 5 were the *vādī* and *saṃvādī* of *śrī rāga*, and said similar pairs of notes where connection through consonance [*saṃvād*] is impossible were *vādī* and *saṃvādī* in other *rāga*s. In fact, since Bharata gave *vādī* in the guise of a synonym [*paryay*] where *aṃśa* is used – *yo yatra aṃśaḥ sa tasya vādī* ["its *vādī* is where its *aṃśa* is"] – it has no connection with the principal or predominant note of a *jāti* or *rāga*. It is clear from this that the use of "*vādī-saṃvādī-anuvādī-vivādī*" in *rāga*-characterization is uncanonical [*aśāśtrīya*]. From the canonical point of view, it is proper and acceptable to use for *rāga*-characterization the 10 characteristics [*daśa-lakṣaṇa*] that Bharata gave for *jāti*s. (SA VI, 6)

That is, since in the one place *vādī* is given as a synonym for *aṃśa*, where elsewhere it is part of a set of terms for interval-classes, *vādī* is being given in that one place as an attribute of *aṃśa*, not as another word for it. In short, it is precisely

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TABLE III : Technical terms from the *Nāṭya-śāstra*

tonal relations of pitch (*svara*)			*tonal functions* in musical entities (*jāti*)	
			graha (grasp)	initial
(sonant)	*vādī*	←*→	*aṃśa* (share)	principal
(consonant)	*saṃvādī*		*tāra* (high, loud)	highest
(dissonant)	*vivādī*		*mandra* (low, soft)	lowest
(assonant)	*anuvādī*		*nyāsa* (setting down)	final
			apanyāsa (lesser final)	medial final
			[*sannyāsa*]	
			[*vinyāsa*]	
			alpatva (smallness)	weakness
			laṅghana (passing over)	
			anabhyāsa (infrequency)	
			bahutva (greatness)	strength
			ṣāḍava [sixfold?]	hexatonic
			auḍava [?]	pentatonic

* *Yo yadâṃśas tadā vādī* (the "sonant" is where the principal is) [prose after NS 28. 22]

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the use of *aṃśa* and *vādī* together in the famous aphorism from the *Nāṭya-śāstra* that makes it impossible to take them as having the same kind of application.

The connection between *vādī* and *aṃśa* is claimed as only one of three generalized functions for an *aṃśa* in its original contexts.

1. In its guise as "*vādī*", it is the basis of relationship of consonance [*saṃvād*], dissonance [*vivād*], and assonance [*anuvād*] of the notes.
2. In "*jātis*" or "*rāgas*", it is the core [*kendra-stha*], the living form [*prāṇ-rūp*].
3. In certain special note-groups it is the starting point. (SA VI, 7)

In the first two of these generalized functions lies the crux of the argument : *aṃśa* is one of the 10 characteristics in a performable musical entity, a *jāti* ("type") in the *Nāṭya-śāstra*. In its role as the principal degree of a *jāti*, the *aṃśa* is connected with the other degrees through the interval classes consonance, assonance, and dissonance; it is in that capacity that it is called "*vādī*". In the brief theoretical preface to SA II in 1954 the matter is stated baldly, followed by the supporting passage from the *Nāṭya-śāstra*.

> Some theorists imagine the "*vādī-svar*" itself the determinant [*pratipādak*] of *rāga*; but according to Bharata, it is from *vādī-svar* being implemented through the rest of the 10 characteristics [*daśa-lakṣaṇa*] that the *vādī-svar* becomes an *aṃśa-svar*, and it is that *aṃśa-svar* that is the determinant of *rāga*. Bharata has described the 10 characteristics in the following way :
>
> *yasmin vasati rāgas tu yasmāc caiva pravartate*
> *tena vai tāra-mandrāṇāṃ yo 'tyartham upalabhyate*
> *mandraś ca tāra-viṣayā pañca-svara-parā gatiḥ*
> *aneka-svara-saṃyogo yo 'tyartham upalabhyate*
> *anyac ca balino yasya saṃvādī cânuvādy api*
> *grahôpanyāsa-vinyāsa-sannyāsâbhyāsa-gocaraḥ*
> *parivārya sthito yas tu so 'ṃśaḥ syād daśa-lakṣaṇaḥ*
>
> [that in which emotion (rāga) dwells and that from which it proceeds; that from which motion in the space five degrees below it and five degrees above it manifests the limit of high and low; that whose consonance and assonance is perceptible through the repetition of the other strong notes *graha*, *upanyāsa*, *vinyāsa*, and *sannyāsa*; that is the *aṃśa* having ten characteristics.] (SA II, x)

This passage from Chapter 28 of the *Nāṭya-śāstra* outlines the ways in which the *aṃśa* is related intervallically to the rest of the 10 characteristics of any particular *jāti* : the high and low points – *tāra* and *mandra* – are reckoned as a fifth above and

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a fifth below the *aṃśa*, the *aṃśa* (in its role as *vādī*) is in consonant or assonant relationship with the other melodic functions, and so on[13].

e. The etymological origin of the term *rāga*

In *Praṇava-bhāratī* Thakur used the first line of the passage from the *Nāṭya-śāstra* quoted above as the starting point in his argument for using the 10 characteristics of a *jāti*, including *a fortiori* the *aṃśa*, in the characterization of *rāga*s.

> *yasmin vasati rāgas tu yasmāc caiva pravartate*
> ["that in which emotion (*rāga*] dwells and that from which it proceeds"]

> Bharata said what is quoted above at the point when he was explaining the *aṃśa* as the foremost characteristic of the ten characteristics of a *jāti*. Whether [musical] *rāga*s were current in Bharata's time or not, nonetheless he said, regarding the *aṃśa* used in a *jāti*, that that in which there is "*rāga*" – that is, in which "*rāgatva*" [feeling] and "*rañjakatva*" [pleasure] are inherent – should be deemed "*aṃśa*". Thus, then, it is appropriate to consider the assemblage of notes in which the *aṃśa* is used – that is, the *jāti* – as the generator of *rāga*.

And from this would follow not only the logical propriety of using *aṃśa* etcetera to characterize *rāga*s but also the historical propriety of trying to derive modern *rāga*s from ancient *jāti*s, as projected in the specific material from SA VI quoted earlier.

IV. BHATKHANDE AND THAKUR

Though Thakur's reasons for condemning the theoretical and canonical impropriety of Bhatkhande's use of *vādī* to denote the "life-giving note", the *prāṇ-svar*, of a *rāga*, seem completely valid, his own ingenious justification for using *aṃśa* for that purpose seems as specious as Bhatkhande's was casual. On the other hand, it was on purely music-analytic grounds that he questioned Bhatkhande's views on what makes a note important to a *rāga*, whatever that note is called. Similarly, Thakur's doubts about the utility of Bhatkhande's *ṭhāṭ*s as a classification device are as valid musically as the vehemence of his rejection is polemic; at the same time, his own plan to "make the unbroken link of today's *rāga* tradition with the *jāti*s evident and comprehensible" as the basis for a new classification of "note

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forms" of *rāga*s seems chimerical, at least on the basis of the kind of analogic and analytic evidence offered in SA VI. One cannot help thinking that underlying the polemic of Thakur's strictures, though not their substance, was an ideological attitude not exactly unknown in ancient and modern India alike, a reverence for doctrine transmitted in Sanskrit, a Brahminical reverence for *śāstra* because it is *śāstra*.

In the matter of reconciling the transmitted body of *saṅgīta-śāstra* with the transmitted practice of *śāstrīya saṅgīta*, Bhatkhande's stance had been essentially that of a Western positivist historian : he tried to understand the practice in the light of the theory, induced general rules from the particulars of the practice, and saw no reason to deal with traditional theory that seemed on the face of it irrelevant to modern practice. Thakur's stance, however it may have started, was in the end more traditionally Indic, and in being so, more radical. He took as *a priori* premises not only that the common consensus of the best carriers of the oral tradition was not to be questioned, but also that the most ancient Sanskrit music-theoretical lore *had* to be relevant to modern practice. Consequently, he analysed *saṇgīta-śāstra* and *śāstrīya saṅgīta* independently, as separate domains. Then he reconciled them both with his own empirical description of modern usage and practices, by ingenious arguments reinterpreting concepts and terms found in the *śāstra*, in the traditional *śāstr*ic manner.

Given Thakur's *a priori* premises, Bhatkhande's dismissal of the *Nāṭya-śāstra* and the *Saṅgīta-ratnâkara* as musically irrelevant would be unthinkable, and Bhatkhande's occasional attempts to force specific practices to conform more closely with his own inductive theory would seem unmusical[14]. But however opposed the ideological foundations of Bhatkhande's and Thakur's approaches to *saṅgīta-śāstra*, they both did respect the living traditions of the artists from whom they had learned, and their sensitivity to musical subtleties, and their ability to capture some of them in verbal discourse about music, were at comparably high levels.

V. "RĀGAS WITH TWO FOURTH DEGREES"

Thakur's student years and the beginning of his concert and teaching career overlapped the last decades of Bhatkhande's life, during which Bhatkhande was promulgating his theories and seeing them begin to take hold all over Northern India. Thakur's own thought did not even begin to find its way into print until after Bhatkhande's death. The two belonged to different generations, and where Bhatkhande's work was in every sense path-breaking, pioneering, Thakur had the

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advantage of hindsight. Nonetheless a direct confrontation of their views on the same subject can be highly instructive, as we have already seen it in the case of *yaman-kalyāṇ*, and I conclude this essay with some more extensive passages in juxtaposition, on a particularly interesting group of *rāga*s. To put the passages quoted from Thakur's writings in proper perspective, however, it should be noted that, while he was well acquainted with Bhatkhande's theoretical premises and his conclusions on individual *rāga*s, he did not deal with Bhatkhande's arguments. Bhatkhande's conclusions, as presented for example in the head notes to the *rāga*s in KPM, often do seem infuriatingly arbitrary and *de haut en bas*, and it will have become clear that I would endorse most of Thakur's criticism of the systematic bases of Bhatkhande's theory as well. But in his *Hindustānī-saṅgīta-paddhati*, Bhatkhande scrupulously recorded and discussed all cases where musical practice contradicted what his theory would have expected, and in the light of *all* that Bhatkhande wrote on any given *rāga*, Thakur's judgements often seem grossly unfair[15].

The group of *rāga*s in question is what Bhatkhande called the "*rāga*s with two fourth degrees". He regarded them as constituting one of three subdivisions in *kalyāṇ ṭhāṭ*.

Bhatkhande : HSP I, 68-69

> For convenience, our pandits have made three categories [*varg*] of the thirteen *janya rāga*s of *kalyāṇ ṭhāṭ*, based on the status of the fourth degree. In the first category are put *rāga*s where either 4 is not taken at all, or the [#]4 is taken only in descent [*bhūpālī* (cf. Table II, above p.20), *śuddh-kalyāṇ* (cf. Ex. 1, p.21, called *bhūp-kalyāṇ* by Thakur), and *candrakānt*]. In the second category are put *rāga*s where the #4 is taken in both ascent and descent [*yaman* (cf. Ex. 2, p.21), *mālāśrī*, and *hiṇḍol* (cf. Ex.5, p.22)]. And they consider *rāga*s taking both of the fourth degrees in a third category [*hamīr, gauḍ-sāraṅg, kedār, kāmod*, (see Example 4, p.22, and Examples 10, 11, 12 below), *chāyānaṭ, śyām*, and *yamanī-bilāval*] (p. 68)... In some places you will see these *rāga*s with two fourth degrees considered in *bilāval ṭhāṭ*, that is, in the *ṭhāṭ* with natural [*śuddh*] degrees [see Table I]; but in general, because in these *rāga*s the #4 is also taken, there is therefore no harm to be seen in considering them within *kalyāṇ ṭhāṭ*.

Bhatkhande's third subdivision within *kalyāṇ ṭhāṭ*, the set of *rāga*s "with two fourth degrees", forms a natural grouping, not so much because of their common pitch-class content as because six out of seven (all except *yamanī-bilāval*) form a melodically affine group, a group of independent *rāga*s with some overlapping

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thematic content. As long as those six are kept together, they could logically be assigned to either *ṭhaṭ, kalyāṇ* or *bilāval*, and no conflict between mutual melodic affinity and the *ṭhāṭ* to which they are assigned would arise[16]. Musical usages in several of the *rāga*s, however, vitiate their assignment to *kalyāṇ ṭhāṭ* in varying degrees – Thakur's objection to the assignment of *kedār* to *kalyāṇ ṭhāṭ* has already been noted (see p.23 above) – while musical usages in others not being considered here, notably *śyām*, would similarly vitiate an assignment of the group as a whole to *bilāval ṭhāṭ*.

Perhaps the harshest of Thakur's criticisms of Bhatkhande were of his treatment of *kedār* from the group of "*rāga*s with two fourth degrees", and of *hamīr* from the same group. The stricture on *kedār* was based on pitch content, as we have seen; the stricture on *hamīr* has to do with register. Thakur found Bhatkhande's discomfort with the notion that a *rāga* to be sung at night would have its strongest note in the upper part of the central octave – that a night *rāga* might be an *uttarāṅg-pradhān rāga* – merely a consequence of foolish consistency in expecting art to conform to a "self-created rule".

Bhatkhande : HSP I, 106

Hāmir is a *kalyāṇ-ṭhāṭ rāga* with two fourth degrees; it is considered heptatonic. In some books it is said to be derived from *śaṅkarābharaṇa ṭhāṭ* [i.e. *bilāval ṭhāṭ*]; the reason for this can be said to be that in the two-fourth-degree *rāga*s the lower 4 is very much stronger than the higher 4. It is correct that #4 is taken in all such *rāga*s. But one very strong testimony to the subservience of #4 is that if one omits to use it altogether, still the Gestalt [*svarūp*] of the *rāga* does not get spoiled.

In *hamīr*, 7 is taken to be omitted in the ascent; likewise the note 3 is left out in the descent. Some also explain it this way, that in *hamīr* 7 is taken out-of-order [*vakra*] in the ascent, and 3 in the descent. A singer must handle these two notes with the greatest adroitness. In accordance with a greater or lesser degree in their use, flashes of *yaman* can occur : by making a kind of straight descent 3-2-1 the motive [*aṅg*] of *yaman rāga* is shown; therefore in such places 3-4-2-1 is used. The author of *Lakṣya-saṅgīt* [Bhatkhande himself] has introduced the rule for two-fourth-degree *rāga*s, that in the ascent of such *rāga*s 7 is weak, and in the descent 3, thus [and a Sanskrit verse follows] :

in *rāg*s that have both fourth degrees
a simple rule to say /
"seven's weak while going up
and 3 the other way" //

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Thakur : SA II, 22, 23

Hamīr is a very widespread *rāga*. In *rāga*s of wide currency there is no difference of opinion as to their rules; *hamīr* is very much a *rāga* of this sort. The Gestalt [*svarūp*] of *hamīr* arises merely from singing these notes : #4-5-3-♮4-6—. In it 2-6 are as frequently prominent as they are weak in *bihāg* [the *rāga* treated just previously in SA II (see Example 3)]. The ascent and descent of this *rāga* are :

[See Example 4 p. 22 above]

6 is exceedingly strong in this *rāga*. The form of the *rāga* is manifested by giving 6 frequently, thus 3-4-6— 3-4-2— 3-4-6— #4-5-3-♮4-6—. It is impossible to make the *rāga*'s form clear without 6.

Bhatkhande : HSP I, 107, 109

The prevalence of the note-group 3-4-6 is so great that from this usage alone people are able to recognize *hamīr*. This motive has become the one and only "catch" [*pakaḍ*] for the *rāga*. The 3-4-6 motive can be called the reason for the acceptance of 6 as the *vādī* for *hamīr rāga*. In the treatises [sc. of recent centuries] 6 is not named as the *vādī*, and that to a great extent is correct, for in *rāga*s to be sung in the first part of the night it does not seem well for 6 to be the *vādī* note. While singing it, is not good to put so much weight on 6 that it must be taken as the *vādī*. (p.107) ... ... Generally there is a majority for taking 6 as *vādī*, but if you regard 5 or 1 as *vādī* it will still work. If the popular opinion be honored – that its *vādī* is 6 – then it will be regarded as a contradiction of the night-time *rāga*. (p.109)

Thakur : SA II, 22, 23

Some people [sc. Bhatkhande] do not accept the preponderance of 6 in this *rāga* for singing at night because from the preponderance of 6 the *uttarâṅg* [upper part of the central octave] is highlighted. By detracting from *hamīr*'s 6, in order to save a self-created rule resulting from a lack of refined understanding, they insist on making 5 the *vādī*. But refined rules must be promulgated after having been investigated through the common tradition according to which professionals actually sing. Those who accept the preponderance of 5 in *hamīr* either have not understood the actual rules of this *rāga* or have ignorantly scorned them. This is neither reasonable nor

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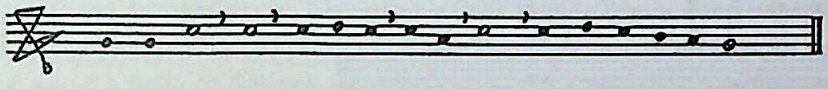
canonical nor traditional. (p.22) ... 3-4-2-1 should be sung in the descent of this *rāga*. In this 3-4-2-1 or 3-4-5-3-4-2-1 a tinge [*chāyā*] of *kāmod* comes in [see Example 12]. To protect *hamīr* from this tinge, one ought to color the whole *rāga* with a strong tinge of 6, like this : 3-4-6—, #4-5-3-♮4-6—, 6— #4-5-3-♮4-6—, with which the tinge of *kāmod* will be suppressed. In addition after making the aforesaid 3-4-2-1 one should go often to 5 by way of the various phrases onto 6. (p. 23)

Bhatkhande : HSP I, 109

Hearing *hamīr* sung by the artists, from place to place there will occur a flash of *kedār, śyām,* or *kāmod*. These are *rāga*s closely related to *hamīr*. The rules of such *rāga*s of similar substance must be comprehended very clearly. ...

In the two-fourth-degree *rāga*s the *antarā* generally starts from 5. [The *antarā* is the second part of a composition – and by extension of an *ālāp* (unmeasured melodic exposition) – focused in the *uttarāṅg* and always emphasizing the upper octave of the system tonic.] The *antarā* in this group generally begins thus :

Example 9 : *antarā* in all "*rāga*s with two fourth degrees"



I don't say this rule is rigidly kept by all singers, but a number of practical instances will be available to you. In this *rāga* [*hamīr*] a clear pause is made at 6 in descending from the upper tonic to 5.

It is clear that Bhatkhande's descriptive analysis of what actually happens musically in renditions of *hamīr* does not differ in any essential particular from Thakur's. Thakur's objection was to the bare essence of Bhatkhande's conclusions; there is no sign in his comments that he was aware that Bhatkhande had discussed the pros and the cons of 6 versus 5 as the appropriate principal degree of *hamīr*, or that Bhatkhande was willing to let stand the contradiction between the high registral location of the *vādī* and the traditional use of *hamīr* as a nighttime *rāga*.

Thakur evidently was unaware of Bhatkhande's discussion in HSP I of another of the melodically affine group of two-fourth-degree *rāga*s, the afternoon *rāga* named *gauḍ-sāraṅg*, in which Bhatkhande's insistence on "self-created rules" about the relationship between the structure of a *rāga* and the appropriate time of day for

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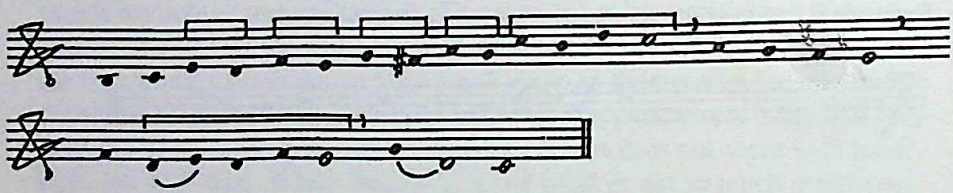
singing it is much more egregious. Thakur's own characterization of *gauḍ-sāraṅg* is typical of his use of the terms from the *Nāṭya-śāstra* :

Thakur : SA IV, 16

ascent-descent : [see below Example 10]
type : complete, out-of-order [*vakra*]
graha : 3 // *aṃśa* : 3
nyāsa : 3 // *vinyāsa* : 1 // *apanyāsa* : 5
mukhyâṅga [principal part] : 3-2-4-3, 5-2 — 1
time : afternoon
nature [*prakṛti*] : moderately youthful.

The *rāga gauḍ-sāraṅg* is to be sung after all the *sāraṅg-âṅg rāga*s, which are sung in the afternoon. It is extremely sweet, and straight away attracts its hearers. It might appear obvious from looking at the name of the *rāga* that it ought to be a mixture of *gauḍ* and *sāraṅg*, but in this *rāga* the *gauḍ-âṅg* is complete, and there is not even a tinge of *sāraṅg*.

Example 10 : *ārohâvaroha* in the *vakra-saṃpūrṇa rāga gauḍ-sāraṅg*



Bhatkhande : HSP I, 131-2

It has been accepted by the majority that the time for singing this *rāga* is the second part of the day. In my view, this time is not appropriate for *rāga*s of this sort, with the higher varieties of the notes [*tīvra svar*s]. The use of "*sāraṅg*" in its name is the cause of its acceptance as an afternoon *rāga*. In the afternoon period *rāga*s with the higher 3 are not appealing. ... Before *sāraṅg*, the *rāga*s *āsāvarī*, *toḍī*, *dev-gāndhār*, *jaunpurī*, and so on may be sung; in all of them 3 is flat. After *sāraṅg* may be sung the *rāga*s *dhanāśrī*, *bhimplāsī*, *dhānī*, and *multānī*, etcetera; in these too, 3 is flat. In *sāraṅg*, of course, 3 is completely absent. In such a state of affairs it is hardly reasonable unquestioningly to accept afternoon as the time for *gauḍ-sāraṅg*. As I understand it, some professionals will also be of this opinion; all the same, if it is agreed to by the majority, then it will just have to be taken as an inconsistency. Taking this as a daytime *rāga*, though, it is reasonable to take it at the same time as *bilāval* ; this will be much the best. The custom of

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singing *bilāval* in the first part of the day is well-known; a slight tinge of *bilāval* can be shown in the *uttarâṅg* of *gauḍ-sāraṅg*.

This is a two-forth-degree *rāga*, hence the note 7 is secondary. In *gauḍ-sāraṅg* there is some of the *kalyāṇ* Gestalt [*svarūp*], hence learned musicians take 3 for its *vādī* note. In my opinion, it is appropriate to take 6 as the *vādī* and 3 as the *saṃvādī*, in taking it for singing in the daytime; these are the two governing notes of the *rāga*. In this form, I accept the *rāga* as one to be sung at the time of *bilāval*.

As before [in the other two-fourth-degree *rāgas*], the role of #4 is only in connection with 5. This *rāga* is recognized in the note-group #4-5-6, #4-5, ♮4-3, 2-3-2, 4-3, 5, 2-2. This *rāga* is still recognizable even without making any use of #4 at all, but the singularity of the *rāga* is increased by its use.

In attempting to resolve what he saw as three conflicts regarding *gauḍ-sāraṅg* – appropriate scale type (flat 3 versus natural 3), appropriate registral emphasis (higher versus lower position of the *vādī*), and appropriate time of day for singing (afternoon versus night) – Bhatkhande made a congeries of suggestions for modifying the performing tradition of *gauḍ-sāraṅg* that should have outraged Thakur had he taken account of them. Bhatkhande wanted to make 6 (rather than 3) the *vādī*, to get it into the daylight hours; he wanted it to be sung in the morning rather than the afternoon, because of its use of natural rather than flat 3; and above all, he wanted it to be given a tinge of *bilāval*, in order to make it sound like a morning *rāga*. I know of no place in Bhatkhaṇde's writings where he went farther in wanting to make the performing tradition conform to his "self-created rules". In the headnote to *gauḍ-sāraṅg* in KPM III (1923), incidentally, the *vādī* (in his terms) is given correctly as natural 3, and the time for singing as afternoon. I don't know whether this amounts to a retraction without comment of what he had proposed in HSP I (1909), or an unwillingness to put so outrageous a construction into print in a textbook[17].

Thakur's quarrel with Bhatkhande over *kedār* had chiefly to do with its assignment to *kalyāṇ ṭhāṭ* when the natural 4 is so very much stronger in *kedār* than the #4, a fact that Bhatkhande was perfectly aware of. As in the case of *hamīr* (or for that matter *gauḍ-sāraṅg*), there is no significant difference between the detailed descriptive analyses each gives of the *rāga*'s ways of proceeding, and as in the case of *hamīr* and *gauḍ-sāraṅg*, Thakur did not take account of Bhatkhande's discussion in HSP, either because when he wrote SA III he had not seen it, or because he chose to ignore it. At any rate, on a second aspect of *kedār* he accused Bhatkhande of

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missing one of the very points that Bhatkhande had in fact gone into very thoroughly.

Bhatkhande : HSP I, 110

Kedār is an old name. This *rāga* is among the common *rāga*s and many many singers know it. About such well-known *rāga*s there are no differences of opinion. This *rāga* is found in Sanskrit treatises; some of them have *śaṅkarâbharaṇa* (nowadays *bilāval*) as the *ṭhāṭ* of this *rāga*, and this is closer to our current Gestalt [*svarūp*]. Customarily, however, we have taken it as belonging in *kalyāṇ ṭhāṭ* because the #4 is taken in it.

Thakur : SA III, 50

Some suppose this is a *rāga* of *kalyāṇ ṭhāṭ*. In *kalyāṇ* natural 4 is completely absent, and in *kedār* natural 4 is the very life-breath. How can that which is not in the seed come in the flower and fruit ? Whence, how, by what principle does a note come into the *rāga* "to be generated" [*janya*] that is not in the "generator" [*janaka*] *ṭhāṭ* ? What theoretical basis is there for that ? For this question there is no answer. In fact, Pandit Veṅkaṭamakhī [the South Indian author of the treatise *Caturdaṇḍī-prakāśikā* that Bhatkhande had come to know in 1904 and used as the principal *śāstr*ic justification for using *ṭhāṭ*s as a rubric for classifying *rāga*s], confronted with these questions, simply divided the *rāga*s into 72 *ṭhāṭ*s [called *mela*s then as now in Southern usage]. The 10-*ṭhāṭ* classification is only an imitation of that. Can such a tradition be worthy of scholarly respect ?

Bhatkhande : HSP, 111

The #4 is an accidental [*āgaṃtuk-jaisā*], not a regular [*niyamit*] tone in this *rāga*. A *rāga*'s accepted notes are both ascending and descending; in addition, use is made in a controlled manner and in controlled places of notes in special employment. In *kedār rāga*, #4 is used in connection with 5. The use of this note here is just like the use of natural 4 in connection with 3 in *yaman-kalyāṇ*. Just as in *yaman* 5-♮4-3 is not taken but rather 5-#4-3-♮4-3, so is there a special usage of #4 here. Such euphonious notes are used in a number of *rāga*s. As a rule, I give obvious examples of the taking of #4 for all the two-fourth-degree *rāga*s. Here is the way I would take #4 : 1, 4, 4-5, 5-6, 5, #4, 5, ♮4, 4-5-6-5-4, 2, 1; #4-5-6, #4-5, 7-6-5, #4-5, 6-5-♮4, 4-5, 4-2-1.

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Thakur : SA III, 50

By general consensus there are two 4s and two 7s in *kedār*. In it scale degree 3 is omitted; the professionals call it "hidden 3". The 3 has been concealed in the forceful resonance of the 4. It is right to express it thus, because when 4 rises to 5 in 1-4, 4-5, there will unavoidably, in a natural way, be an inadvertent touch of 3.

Pandit Bhatkhande has given its ascent descent thus :

1-4, 4-5, 6-5, 7-6, 1 — 1, 7-6, 5, #4, 5-6-5, ♮4, 3-4-2-1

In fact, no singer or instrumentalist in India would ever do that "3-4-2-1" at the end. A man of understanding would know right away that the essence of the *rāga* [*rāg-bhāv*] would be obscured by going "3-4-2-1". Probably this is the result of a lack of subtle knowledge of *rāga*s.

Thakur's quotation of Bhatkhande's ascent-descent is identical with the ascent-descent given in the headnote on *kedār* in KPM III, 118, a clear indication of Thakur's proximate source for Bhatkhande's conclusions. The problem with the ascent-descent pattern given for *kedār* in KPM III is not so much a "lack of subtle knowledge" as inadequacy in the notation. Bhatkhande was as aware of the special qualities of 3 in *kedār* as he was of the extreme constraints on #4; it is clear beyond question from what he has written in HSP of *kedār*'s "hidden 3" that he would not have sung what he has printed as "3-4-2-1" for *kedār* in the same straightforward way that 3-4-2-1 would be sung, for example in *gauḍ-sāraṅg*.

Bhatkhande : HSP I, 111

Although the third degree is not omitted in *kedār rāga*, yet in practice it has gotten to be so subordinated that its reality no longer abides. In this *rāga*, the task is to come onto 3 carefully and with great dexterity. By omitting it altogether, the *rāga sāraṅg* would be suggested, while from increasing it or making much of it the tinge of *kalyāṇ*, *kāmod*, and other *rāga*s would arise. But you need not worry on this account. However difficult it may be in hearing the whole matter described, it is nonetheless not so difficult when made clear. After concentrating five or ten times on this beautiful turn of phrase it will become your own.

When a singer comes from 4 towards 2, the 3 should be flashed. The note 3 always met in conjunction with 4; 4 is the *rāga*'s principal note, hence the 3 does not have to be perceived distinctly by the listeners. A principal rule of *kedār* is that its outset both the note 2 and 3 must be omitted, and usages like 1-4, 4-5 be employed. The note 2 is omitted in ascent : from going 2-4-5 in ascent, *sāraṅg* or *malhār* would begin to appear; going 2-5 would

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The *rāga* can be recognized without taking #4 at all. Some singers even accept several varieties of *kedār* according to the greater or lesser amount of #4. The variety a singer may sing making exceedingly great use of #4 they call "*cāḍnī kedār*".

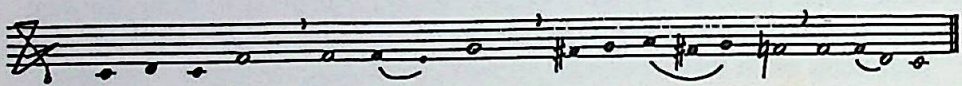
One sees here that Bhatkhande was every bit as sensitive as Thakur to the subtleties of "hidden 3" and #4 in *kedār*.

SA III, 50-51

In all varieties the principal part [*mukhyâṅg*] of *kedār* is kept constant; if others notes are strengthened or weakened, or slight changes in their motion is made, another form of the *rāga* will be produced. After the principal part has been attended to, other varieties [of *kedār*] will easily be mastered.

The ascent and descent of this *rāga* is not straight. 3 is of course omitted in the ascent, but is also to be avoided. If one does not omit 2 in the ascent, then a tinge of *sāraṅg* will arise; one should not go 1-2-4. Hence for making the individuality of *kedār* patent :

Example 11 : *mukhyâṅga* of *kedār*



As far as practicable, not using 7 in the ascent is good. All the professionals go only #4-5-5-1 in the *antarā* [second division of a composition, focussing on the upper octave of the system tonic].

I conclude with short quotations regarding *kāmod*, another of the two-fourth-degree *rāga*s, including a brief example; there are no matters at controversy here, but it helps further to establish the systematic context for the group as a whole.

Bhatkhande : HSP I, 117

Now we will look into *kāmod rāga*. It is not necessary to repeat that there are two fourth degrees in this *rāga*, or that it is a *kalyāṇ-ṭhāṭ rāga*. I have also explained to you that in these two-fourth-degree *rāga*s #4 has to be subordinate, and hence by some it is thought to be in *śankarâbharaṇa ṭhāṭ* [i.e. *bilāval ṭhāṭ*].

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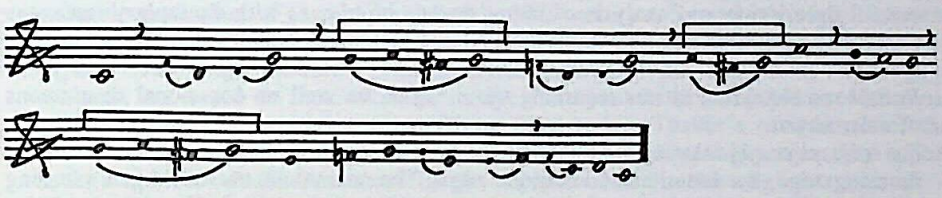
Thakur SA V, 45

In *kedār* the notes that speak out the *rāga* are 1-4, while in this [*kāmod*] the connection is principally 2-5. Just as in *kedār* the image [*chāyā*] is present in 1-4, so in *kāmod* its image [*mūrtī*] rises up in going 4-2-5. Its note-form is below :

Example 12 : *svarūp* of *kāmod*



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Notes

1. For a general picture of the position of *saṅgīta-śāstra* vis-à-vis *śāstrīya saṅgīta* on the one hand and *śāstr*ic literature at large on the other, see Katz 1983.
2. V. N. Bhatkande 1930, p. 8-9.
3. Bhatkande's *Hindustānī-saṅgīta-paddhati* will be referred to as HSP. References and translated quotations are after the Hindi translation first published in 1951-57 (Hathras : I^2, 1956; II^2, 1957; III^1, 1956; IV^2, 1970). The first three volumes of the Marathi original were published between the years 1909 and 1914; the fourth and last volume was completed only in 1930 and published in 1932. The work is replete with careful description and analysis of many dozens of *rāga*s, with exemplary instances (in letter notation) of the *rāga*s discussed, as Bhatkhande had learned them from his teachers; and with detailed argumentation and extensive quotation from post-*Ratnākara* Sanskrit treatises regarding those *rāga*s, as well as occasional discussions of older *śāstra*.
4. The only major *rāga*s using the *toḍī ṭhāṭ* are *darbārī toḍī* and *multānī*, the former a mid-morning *rāga*, the latter a late afternoon *rāga*. The anomalous use of #4 in a morning *rāga* is explained on the ground that most *rāga*s with the *toḍī* melodic characteristics in fact have the lower 4 and the lower 7, and that *darbārī toḍī* is an evolution out of an earlier form with the lower 4 by way of mixture with *varālī*. See Powers 1970. Pp. 17-27 are a discussion of *toḍī*, with references to Bhatkhande HSP IV and other writings.
5. The consonances of perfect fourth, perfect fifth, and octave were designated as comprising 9, 13, and 22 '*śrutis*', respectively, in the *Nāṭya-śāstra* and thereafter; whatever other difficulties there may be about '*śruti*' in Indic musical theory, about these three intervals there is no controversy.
6. Bhatkhande organized five "All-India Music Conferences" between 1916 and 1925, in which he attempted to bring scholars and artists together in a common forum. His influential English monograph "A short historical survey of the music of Upper India" came out of the first conference at Baroda in 1916; in the Report of the Fourth All-India Music Conference at Lucknow in 1925 are not only his summary of his own research results, "The modern Hindustani Rag system and the simplest method of studying the same", but also significant technical papers by two of his important disciples, S. N. Karnad and K. Ratanjankar, on *rāga* groups according to shared melodic features. Bhatkhande also organized or reorganized State Music Schools in Baroda and Gwalior, two states under the rule of Maharashtrian princes, and in 1925-26 he organized and opened the Marris College of Music in Lucknow.
7. Omkarnath Thakur had been a disciple of Bhatkhande's countryman and contemporary Vishnu Digambar Paluskar (1872-1931), though the performing style he developed was uniquely his own. In his devotion to music education and his successful persistence in popularizing Hindustani classical music in modernizing India, Thakur was a true disciple of Vishnu Digambar, who – along with Bhatkhande himself and Sourindro Mohun Tagore – had seen the restricted and courtly art of Hindustani music safely into the bourgeois 20th century.
8. Among themselves the hexatonic "derivatives" *pūriyā*, *mārvā* and *sohanī* are differentiated by contrasted registral and melodic emphases for the degrees used, as shown in SA IV. See Powers 1976; *pūriyā*, *mārvā*, *sohanī*, *pūrva-kalyāṇ*, and some others are compared on pp. 320-24.
9. See for example SA VI.86, where in talking about the *rāga vasant-bahār* I seem inadvertently to have supplied Thakur with one such analogy myself.

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10. Those of Bhatkhande's augmented-second scale types that include the raised fourth degree – *pūrvī ṭhāṭ*, *mārvā ṭhāṭ*, and *toḍī ṭhāṭ* (see Table I) – can be systematically derived from the diatonic collection in several ways; *bhairav ṭhāṭ* cannot. See for example Jairazbhoy 1971, chapters III and IV, and especially pp. 54-9, 86-7, 93, 96-97.
11. It is worth noting, however, that the tonal plan of Thakur's original didactic scheme of *rāga*s in the 1938 *saṅgītāñjalī* – six pentatonic-matrix *rāga*s to which other *rāga*s were related by filling them in or by altering one of the scale degrees – is like the general model for *rāg-rāgiṇī* schemes in its use of six fundamental *rāga*s. Some such pattern of a small number of pentatonic collections, to be filled in hexatonically and heptatonically in various combinations, most probably lies behind the tradition of classifying *rāga*s according to symmetrical schemes of *rāg*s and *rāgiṇī*s. But beyond that, some of the particulars of Thakur's expansions upon his six pentatonic *rāga*s resemble particulars of an exceptional early 19th-century reformed *rāg-rāgiṇī* scheme, the *naghmāt-i-āsāfī* of Mohammed Reza Khan of Lucknow. The groupings of *rāga*s and *rāgiṇī*s in the *naghmāt-i-āsāfī*, unlike those in any of the traditional *rāg-rāgiṇī* schemes, are based on musical relationships that coincide in many places with tonal affinities among those *rāga*s as we know them today. Thakur's assignment of the hexatonic *rāga*s *pūrīyā* and *mārvā* to the pentatonic *rāga hiṇḍol* is just as they appear in the *naghmāt-i-āsāfī*. And three of the *rāgiṇī*s of *naṭ* in the *naghmāt-i-āsāfī* – *chāyānaṭ*, *hamīr* and *kedār* – still form part of a closely related melodically affine group, for Bhatkhande as well as for Thakur, as is discussed in the last part of this essay. Thakur did not mention the *naghmāt-i-āsāfī* in his discussion of *rāg-rāgiṇī* classification in SA VI, perhaps because the work is in Persian and thus not literally part of the Sanskritic tradition of *saṅgīta-śāstra*; he must have been aware of it, nonetheless, since full details would have been available to him in HSP III, which by 1956 was available in Hindi translation as well as in the original Marathi, and in tabular summary in Bhatkhande's "A short historical survey of the music of Upper India".
12. This approach to *rāga*s – defining them in terms of one another – is called *rāg-tūlnā* ("*rāga*-comparison"), and is at the heart of Thakur's didactic approach, as it is in the published works of others in the Vishnu Digambar tradition, such as V. N. Patwardhan's *rāg-vijñān* series.
13. The reading in SA II does not entirely correspond with any of the published texts of the *Nāṭya-śāstra*; it comes closest to the text conflated by Manmohan Ghosh from the Kāvyamālā and the Chowkhamba (1929) editions. The principal difference are that line 2 is omitted in the Kāvyamālā edition and that the text known to Abhinavagupta, as published in GOS 145, did not have lines 4 and 5; these two lines are of course very useful for Thakur's argument against Bhatkhande's usage of *vādī-saṃvādī*, though not indispensable to it.
14. Discussing Bhatkhande's role vis-à-vis *śāstra* and performance, Jonathan Katz quoted Prem Lata Sharma's summary view of the relationships and her judgment on Bhatkhande.

    > Traditional authors always tried to bring contemporary practice to conform to fundamental verities accepted in their application to relevant Indian arts or literature. Prof. Bhatkhande in breaking away from this tradition broke to pieces the very ideal and foundation of Indian music.
    >
    > (Prem Lata SHARMA, 1963, as quoted in KATZ, 1983, 67)

15. That Thakur knew HSP first hand at some point in time is confirmed by his copy of the Marathi original, copiously annotated in his own hand (I am grateful to Dr. Prem Lata Sharma for this information). Without knowing when these annotations may have been made, however, it is impossible to know whether Thakur's failure to discuss Bhatkhande's arguments for his conclusions in print was because he had studied HSP

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only after the time of his own published works, or because he thought the arguments irrelevant since they led to what he regarded as wrong conclusions.

16. There are similar melodically affine groups, however, where the *rāga*s have to be split between two *ṭhāṭ*s. The most evident is the *kānaḍā* group, some of whose *rāga*s have flat 6, some natural 6, and in some the sixth degree is omitted altogether; none of them uses more than one sixth degree, however, and as a consequence, some *kānaḍā rāga*s are assigned to *āsāvarī ṭhāṭ*, and some to *kāfī ṭhāṭ*. Here the *ṭhāṭ* system breaks down completely for any purpose beyond counting up pitch-class content or setting the frets on the *sitār*, for *rāga*s of the *kānaḍā* type are much more like one another than, say, *darbārī-kānaḍā* is like *āsāvarī*, or *sahānā* like *kāfī*.

17. One has to assume that Thakur knew only Bhatkhande's unexceptionable description of *gauḍ-sāraṅg* in KPM III, or he would surely have taken him to task.

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Reflections on a medieval melody

Theory, practice and musical notation in early Indian musicological texts

by Richard WIDDESS

1.	Introduction	53
2.	Background	54
3.	Analysis	57
4.	Conclusions	65
	Musical examples	68

1. INTRODUCTION

A perennial difficulty in the study of any body of ancient musical literature is caused by the imprecision and ambiguities of language when used to describe music to which one does not have direct aural access. Given the inherent flexibility of musical practice in even the most conservative traditions[1], modern musical practices cannot be assumed *a priori* to represent those norms to which an ancient treatise refers; early notations may provide a more reliable, if still partial, representation of ancient practice, but if even they are lacking, the exact meaning of many theoretical injunctions or literary descriptions will remain permanently elusive. This is an acute problem in the case of classical Indian *saṅgīta-śāstra*. The low status of notation and the primacy of oral transmission, memorization and improvisation in the Indian musical tradition have ensured that "extensive musical monuments from the past in notation" are "conspicuously absent" from the documentation of Indian music (POWERS 1965), and may lead us to conclude that music of the past that does not survive in current practice is "permanently unavailable for direct study" (POWERS 1959, p.6). Although a form of solmization[2] notation has been available since ancient times, many technical treatises do not use it to illustrate their precepts. Of those that do, the examples have been largely ignored, either because of uncertainty how to interpret the notation, or because it is assumed that they merely represent an extension of theoretical activity, and do not represent performance practice to any significant extent[3].

Leafing through the second chapter, on *rāga*, of the *Saṅgītaratnākara* of Śārṅgadeva, however, one cannot but marvel at the pages upon pages of musical notation with this portion of the treatise is illustrated, and which seem to hold out the possibility of some musical substantiation of the *rāga*-definitions which they

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illustrate, and perhaps even some insight into performance practices connected with those *rāga*s. Other texts, both earlier and later, also include similar examples, showing that their inclusion was an accepted part of the *saṅgīta-śāstra* tradition in the later medieval period[4]. The purpose of this essay is to suggest, with reference to one example from the *Saṅgītaratnākara*, methods by which notated melodies in early sources may be analysed and interpreted. The study of such melodies encounters many obstacles, however, not all of which can be considered here[5]. Their existence in the *saṅgīta-śāstra* tradition also raises questions about their origins and function in that tradition, and above all, about their relationship, on the one hand, to theoretical doctrine, and on the other hand, to performance practice, both early and modern. Before considering these broader questions through the analysis of a sample melody, some explanation is necessary concerning the context of the melody to be analysed : the source, its origins and objectives; the concept of *rāga*; and the characteristics of traditional Indian music notation.

2. BACKGROUND

The *Saṅgītaratnākara* or "Ocean of Music" was written at the court of the Yādava ruler Siṅhaṇa II of Devagiri (ruled c. 1200-1247), and ranks as one of the most comprehensive and influential of all Sanskrit musicological treatises. Of its author, Śārṅgadeva, we know only that he was appointed Chief Accountant (*śrīkaraṇāgraṇī*) at court, that his immediate forebears were physicians hailing from Kashmir, and that he was well versed in this medical tradition as well as in music (SHRINGY 1978, p. xiii). He was a typical participant in the floraison of Sanskrit scholarship that occured at Devagiri in the 12th and 13th centuries; we know of astronomers, philosophers, architects, poets and lawyers, many of whom were attracted from distant parts of the subcontinent, and were given administrative posts at court (VERMA 1970, pp. 233, 256 ff.).

The literary output of these scholars was largely *śāstr*ic in character[6], and the *Saṅgītaratnākara* is no exception. Śārṅgadeva states that his objectives are "emancipating the entire populace from the threefold misery of the worldly life, serving the cause of eternal law (*dharma*), obtaining glory and achieving liberation" (1.1.12-14; trans. SHRINGY 1978). In common with *śāstr*ic literature in general, Śārṅgadeva thus sees his work as leading to spiritual benefit, both for himself and for the public at large; and in keeping with the traditional concept of spiritual knowledge as primordial, accessible only through a textual tradition of reliable and ancient authorities, he stresses that his work is a summary or synthesis of earlier works (cf. POLLOCK 1985) :

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> Śārṅgadeva, having churned, by the churning-rod of his deep understanding, the ocean of the manifold viewpoints of earlier music experts such as ... [there follows a list of 40 earlier authors], has brought out the cream of knowledge in the form of this book. (1.1.15-21; trans. SHRINGY 1978).

This allusion to the myth of the churning of the ocean explains the title of Śārṅgadeva's treatise : the "Ocean of Music" is the literary tradition of *saṅgīta-śāstra* – already voluminous in the 13th century – and Śārṅgadeva is distilling from this tradition its spiritually life-giving essence. At a less esoteric level, there is no doubt that Śārṅgadeva had studied the works of many if not all of the authorities he cites (which include many works no longer extant today), and this indebtness to earlier authors gives his work part of its importance and character.

Śārṅgadeva and his successors were aware that, in reading such works as the *Nāṭyaśāstra* and the *Dattilam* (which date, in all probability, from a thousand years or so earlier), they were reading about a music tradition that was distinctively different, in certain respects, from the musical practice of their own day. These earliest texts describe, for example, a set of mode-classes called *jāti* that were almost certainly obsolete in practice by the 13th century, but do not mention the *deśī rāga*s that constitued the 13th-century modal repertory. Following the example of the *Bṛhaddeśī*, a text of late first-millennium date attributed to Mataṅga, Śārṅgadeva makes a clear distinction between living musical practice – which he calls *deśī*, "provincial" or "Little Tradition" music – and text-book theory based on the practice of earlier periods – which he calls *mārga*, "classical" or "Great Tradition" music. He is silent as to whether any of the *mārga* practices were still current in his day, and we may doubt it; that they were current in earlier times, however, seems certain. For example, the oldest *rāga*s, called *grāmarāga*s, which Śārṅgadeva relegates to the *mārga* category, were formulated and first described in the second half of the 1st millennium A.D., in the context of classical music-drama and other courtly music[7]. It is these oldest *rāga*s that are most generously illustrated by music examples in the *Saṅgītaratnākara*; each is furnished with two or more instrumental melodies and a vocal *ākṣiptikā*-song. Enough of the same melodies survive in earlier sources to show that they, like the verbal definitions of the same *rāga*s, were copied by Śārṅgadeva from a source or sources of c. 1000 A.D. or earlier[8]. Someśvara, writing in 1130, states unequivocally that the *grāmarāga*s are no longer used in entertainment-music[9]; though he leaves open the possibility of survival in a tradition of sacred music, the probability is that by the 13th century they were of theoretical interest only. The notated melodies would thus almost certainly not have represented current musical practice in Śārṅgadeva's day; the implication of this for the functions and significance of the melodies will be taken up at the end of this essay.

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The term *rāga* means "passion", and in musical contexts denotes a highly specific mode – located towards the "tune" end of the "scale-tune continuum" (POWERS 1981) – associated with a unique aesthetic ethos. Broadly speaking, this over-simplified definition of *rāga* still applies to contemporary practice in Indian classical music, although the structure of individual *rāga*s has changed and is continually changing[10]. In the latter part of the first millennium A.D. the sources show a remarkable expansion in the modal repertory, with each generation of *rāga*s giving rise to further generations of variants and derivatives, so that the seven *grāmarāga*s of the *Nāradīyā śikṣā* have become, in the *Saṅgītaratnākara*, over two hundred *grāmarāga*s, *bhāṣā*s, and *deśī rāga*s.

The theorist Nānyadeva, writing about 1100 A.D., observes that the differences between these multitudinous *rāga*s are sometimes so subtle that they can only be experienced, not defined in words :

> "Lo! the variety of language is endless, like that of song" [Māgha, *Śiśupālavadha* 2.72].
>
> Among the *rāga*s also there are many minor variants because their *aṃśa*s (dominants) are the same. These are by nature difficult to define,
>
> just as the sweetness of sugar, treacle and candy, [all of which are] derived from sugar-cane juice, cannot be separately described, [but] must be experienced for oneself.
>
> The profoundly learned in *rāga*, Mataṅga and others, have not crossed the ocean of *rāga* : how then can one of little intelligence flounder across ?[11]

Not only is this passage an unusually perceptive and frank admission of the limitation of textual *śāstra* in relation to music, and an assertion of the primacy of experience that is apparently untypical of the *śāstr*ic tradition in general (POLLOCK 1985); it also furnishes, by implication, a possible justification for the inclusion of notated melodies to illustrate definitions of *rāga*s. Nānyadeva's *rāga*-melodies (which include many that are identical or similar to those of Śārṅgadeva) certainly take us nearer to musical experience than mere words.

Just how near is another question. The relationship of notation to performance in the Indian tradition is very different from that in the West. Writing in general was never held in such esteem in India as in Europe : a belief in the sanctity of the spoken word, at least in religious contexts, the desire for secrecy, and the vulnerability of writing materials, have made Indian culture, and music culture in particular, highly dependent on memorization and oral transmission. Hence no forms

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of tablature or neum notation have evolved in India, since such notations virtually depend on writing for their existence. However, many systems of "oral notation" exist, and have existed since ancient times[12]. These systems use solmization or other mnemonic syllables, and are primarily recited or sung, although they can also be written down if necessary. Such notations traditionally capture only the most important parameter of the music : in melody, a sequence of basic pitches, without detailed indications of ornamentation, rhythm, or octave register; in drum music, a sequence of sonorities, produced by different playing techniques, without precise indication of rhythm. The missing parameters are of course supplied when the notation is transmitted – that is, sung or recited – provided, of course, that the transmitter knows what to supply. Such notations, which function extremely well in an oral context, can become almost meaningless when divorced from the acoustical reality of which they form part. The question at issue here, then, is : to what extent can analysis of the written *rāga*-melodies in the *Saṅgītaratnākara* shed light on the theory and/or practice of early Indian music, given that they can be at best only a partial representation of performance ?

3. ANALYSIS

For each *rāga* Śārṅgadeva gives a brief verbal description specifying modal features such as the *graha* or Initial note, the *aṃśa* or Predominant note, the *nyāsa* or Final note, strong and weak notes, and extra-musical associations with particular aesthetic sentiments, times of the day, presiding deities etc. This description is then invariably illustrated with two or three notated melodies (sometimes more). The first of these melodies is always called *ālāpa*. Śārṅgadeva explains this term as follows :

> Where the demonstration (*abhivyakti*) of Initial, Predominant, low register, high register, Final, Sub-final, weak notes, strong notes, hexatonic and pentatonic is found, this is called the *ālāpa* of the *rāga*. (2.2.23-4)

In other words, *ālāpa* is an exposition of the modal features of a *rāga*. Today, *ālāpa* is an improvised *rāga*-exposition which normally precedes a measured vocal or instrumental composition in the same *rāga*. Modern *ālāpa* does not have any meaningful text or any fixed metrical structure; Śārṅgadeva's notated examples indicate that this was already the case in medieval times. The idiom of his *ālāpa* melodies, with frequent reiteration of notes, strongly suggests the style of a plucked stringed instrument, probably a one-stringed fretted or unfretted stick-zither, the *kinnarī* or *ekatantrī vīṇā*; but vocal rendition of such a style, such as we hear in modern *dhrupad* singing (*nom tom* or *joṛ*), cannot be ruled out.

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Example 1 (see below p.69) is a transcription of the *ālāpa* for *rāga mālavakaiśika*, from *Saṅgītaratnākara*. According to Śārṅgadeva, *mālavakaiśika* is associated with the "heroic, furious and marvelous sentiments", with scenes of love-in-separation (in musical drama), with the cold season of the year, with the last hour of the day, and with the worship of the god Kṛṣṇa. The name *mālavakaiśika* survives in the modern *rāga mālkauś*, but there are no obvious melodic similarities.

The notation of this melody comprises a string of solmization syllables, each of which comprises a consonant followed by either a short or a long vowel – thus *sā*, *ri* or *rī*, *ga* or *gā* etc. The difference in vowel-length denotes some approximate difference in relative rhythmic values, but we cannot be more precise than that. In measured melodies vowel-length denotes more precise rhythmic values in the proportion 2 : 1, but this convention does not seem to apply to unmeasured melodies. The frequent repetition of pairs of short notes suggests a binary rhythmic organization, but there are also groupings of three, or alternate 2's and 3's. This suggests that the short notes represent a basic pulse, and that groupings or accents are not bound by a fixed metrical scheme. (This description would also apply to the modern *joṛ* style of plucked stringed instruments.) In the transcription, short and long syllables are represented by the symbols and respectively, to avoid suggesting any definitive metrical relationship.

For present purposes I have equated the ancient solmization syllables *sa, ri, ga, pa, dha, ni* with the Western pitch-classes C, D, E♭, F, G, A, B♭, and with modern *kāfī* scale of North India or the southern *kharaharapriyā*, represented here by the letters *S R G♭ M P Dh N♭*[13]. This equation can be defended on two grounds, namely the known theoretical structure of the *ṣaḍjagrāma*, and the internal evidence of consonant relationships and symmetries within the melody (and other melodies in the *rāga mālavakaiśika*); for further discussion of this problem, see my forthcoming publication (WIDDESS, in press). Meanwhile, the arguments advanced below would be no less valid even if one adopted some other interpretation of the basic scale of the melody.

Each solmization syllable represents a specific scale-degree, but not the octave register in which it occurs. Occasional notes are marked by a superscript dot, which according to Śārṅgadeva should indicate a lower octave (1.6.8). This dot, however, is used so inconsistently that its significance remains elusive : if it functioned as an octave marker originally, it has since been miscopied, misplaced and omitted by subsequent copyists. Probably it was not consistently used in the first place[14]. We should remember that in oral transmission of the notation – that is, by singing – the octave register and the rhythm of each note would have been unambiguous and

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would not have needed special marking. It is only when the solmization syllables are written down that tessitura and rhythm become problematic.

How then can one reconstruct the contour of the melody ? A common-sense approach is to assume that normally the smallest available interval is the correct one : that *sa-ni* (C-B) will usually be a descending 2nd rather than a rising 7th. It is also reasonable to assume that the melodies would observe a fairly restricted and consistent range; Śārṅgadeva states, for example, that the *bṛhatī kinnarī viṇā* had fourteen frets and a range of two octaves (6.303-4). With these two considerations in mind it is not difficult to restore a plausible melodic contour; where alternative solutions present themselves it is usually possible to compare parallel passages in the same and similar melodies.

There are no explicit indications of formal structure in the notation of this melody. In the transcription, the melody is divided into five sections, on the basis of an analysis presented in the next example. In each section, the melody begins on the upper Predominant – c"/*Ṡ* –, descends to the octave below, and ascends to the starting-point again. This outline – descent followed by ascent spanning an octave – is presented quite simply in the first section, but is elaborated in various ways in subsequent sections.

Example 2 (see below p.70) is a combination of reductive analysis and synoptic display, whereby each section of the melody is represented on a single line, and corresponding features in successive sections are vertically aligned. All note-reiterations are indicated by white notes (𝅗𝅥), and immediately repeated motifs (indicated by a bracket above the staff) are written out only once; otherwise, nothing has been omitted in the analysis. The principal structural pitches are identified by downward tails, joined by a horizontal beam indicating the octave descent or ascent in each section. Upward tails and beams indicate other consonant leaps and relationships (fourths and fifths), of which there are many. The Indian-style letter-notation in Example 2 picks out the most significant pitches on a partly subjective basis.

Śārṅgadeva's brief verbal description of the *rāga* states that C / *S* (as transcribed here) is the Initial, Predominant and Final; that A / *Dh* is weak; and that B♮ / *N*♮ is used as an occasional alternative to B♭ / *N*♭. The analysis bears him out. C / *S* is clearly the principal structural pitch; it is the Initial and Final, and occurs prominently at equivalent points in every section. According to Śārṅgadeva, the "strong" notes of a mode are those that can be reiterated, and should not be omitted in the ascending or descending line; conversely, weak notes are not reiterated, and

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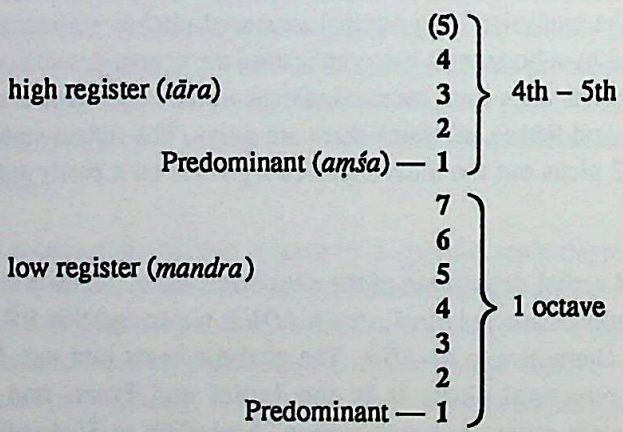
may be omitted (1.7.49-50). In the analysis, white notes indicate reiteration, and we see therefore that all the notes except A / *Dh* are "strong" by this criterion. A / *Dh* therefore is weak, as stated by Śārṅgadeva, and is accordingly omitted in the ascending line. However there is also a tendency to omit E♭ / *G*♭, especially in ascending contexts : the *rāga* thus has a pentatonic skeleton C D F G B♭ / *S R M P N*♭, with one strong auxiliary (E♭ / *G*♭) and one weak auxiliary (A / *Dh*). In this as in other ways the melody tells us more about the modal structure of the *rāga* than does the verbal definition alone.

The notation does not distinguish between B♭ / *N*♭ and B♮ / *N*♮, and the application of the latter (*kākalī ni*) is analogous to the problem of *musica ficta* in Western medieval music. Śārṅgadeva tells us, however, that B♮ / *N*♮ is to be applied in the phrases C-B-C / *S-N-S* and C-B-A-C / *S-N-Dh-S* (1.5.4-6; my interpretation of this passage differs slightly from that of SHRINGY (1978, p.231)). The first of these motifs occurs frequently in the Example 1, and I have therefore indicated the possible application of *kākalī ni* by a ♮ above the staff wherever this motif occurs.

In accordance with Śārṅgadeva's definition of *ālāpa*, therefore, this melody demonstrates the functions of the Initial, Predominant, and Final, and of strong and weak notes. Our author also states that an *ālāpa* should demonstrate the "low register" and "high register" of the *rāga*. According to all texts earlier than *Saṅgītaratnākara*, a mode should have two registers : the lower extending downwards from the Predominant for one octave; and the upper extending upwards from the Predominant to the 4th or 5th above[15].



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The *ālāpa* in *mālavakaiśika* appears to demonstrate this configuration of registers very clearly. The low register, extending from the Predominant (c" / *Ṡ*) to the octave below (c' / *S*), is established in the first section; the high register, extending upwards from the Predominant to the fourth or fifth above (f" or g" / *Ṁ* or *Ṗ*), is developed at the beginning of the second and subsequent episodes. This is a pattern that occurs in many other *ālāpa* melodies in *Saṅgītaratnākara*.

But if we look up the definition of "high" and "low" registers in *Saṅgītaratnākara*, we find that Śārṅgadeva had rather different views on the subject from those of earlier writers. He assumes that there are in fact three octave-registers, low, *middle* (*madhyama*) and high; and that the Predominant occurs at *three* different octaves, not two[16].

high register (*tāra*)	(5)	
	4	
	3	4th – 5th
	2	
Predominant—	1	
middle register (*madhyama*)	7	
	6	
	5	
	4	1 octave
	3	
	2	
Predominant—	1	
low register (*mandra*)	7	
	6	
	5	
	4	1 octave
	3	
	2	
Predominant—	1	

Whatever Śārṅgadeva's reasons for advancing this view[17], the melodies offer no support for it. This is only one piece of evidence among many that lead one to suppose that the *rāga* melodies in *Saṅgītaratnākara* were not composed by Śārṅgadeva himself, but were copied by him from an earlier source or sources. Here it appears that Śārṅgadeva was unaware or unconcerned that the melodies conflicted with his own statements.

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Further conclusions about the functions of this melody can be drawn from its formal structure. What, we may ask, is the purpose of the various sections of the melody, given that they all follow roughly the same outline ? One answer might be, that successive sections give scope for exploiting different melodic possibilities within the mode. For example, the notes E♭ / *G*♭ and A / *Dh* are treated differently in different sections. The first section is entirely pentatonic, except for one occurrence of E♭ / *G*♭ near the end; in the second E♭ / *G*♭ and A / *Dh* are both introduced; in the third and fourth sections E♭ / *G*♭ is emphasized and even appears in the ascending line, but A / *Dh* is absent; in the final section A / *Dh* reappears, and E♭ / *G*♭ is emphasized quite strongly at the outset, but towards the end first A / *Dh* and then E♭ / *G*♭ are eliminated, so that the final ascending line is as purely pentatonic as was the opening descent. These changes perhaps substantiate Śārṅgadeva's statement (quoted above) that *ālāpa* should include the demonstration of hexatonic and pentatonic possibilities within the *rāga*.

One could point to other changes in the treatment of particular notes in different sections, though the more subtle such changes are the more danger there is of some copyist's error misleading us. But another function of the sequence of sections might be the variation of melodic and rhythmic style. *Mālavakaiśika* belongs to the style (*gīti*) called *vesara*, which apparently involved elaborate ornamentation. The word *vesara* is obscure; Śārṅgadeva tells us that it means "having floods of notes" (*vega-svara* 2.1.6), and although this is etymologically unsound it does seem that the *vesara* was a somewhat virtuosic style. Certainly the *ālāpa* melodies for *rāga*s in this style are longer and more elaborate than those for any other style in the *Saṅgītaratnākara*. While the first section of the *ālāpa* in *mālavakaiśika* is relatively short and written mainly in long note-values – indicating, perhaps, a slow tempo – subsequent sections include long passages of short notes suggesting a quicker tempo (or greater rhythmic density). These passages also include a number of what appear to be conventional figurations or melodic-rhythmic clichés, since they also occur frequently in other *ālāpa*s in the *Saṅgītaratnākara* (especially those illustrating *vesara rāga*s). Some of these figurations bear a strong resemblance to the fixed elaboration-patterns called *alaṃkāra* that are described and notated in the first chapter of the *Saṅgītaratnākara* (1.6). In musical *śāstra*s, *alaṃkāra*s are in the nature of solfège exercises, similar to the *alaṃkār*s and *paltā*s practised today, involving the sequential repetition of a particular note-pattern at successively higher (or lower) pitch levels within the compass of an octave. The figurations that occur in the *mālavakaiśika ālāpa* are marked A to F in Example 1, and may be compared with the *alaṃkāra*s given in Example 3 (see below p.71) :

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A paired reiterated notes; this resembles the *alaṃkāra niṣkarṣa*, described by Śārṅgadeva and other authors as "uninterrupted" and "dense";

B a scalar flourish rising from e♭ / *G*♭ to c" / *Ṡ* and dropping back, which interrupts momentarily a descending passage; the highest note is reiterated; this resembles the *alaṃkāra sama*;

C an ascending chain of overlapping fourth leaps spanning an octave, resembling the *alaṃkāra ūrmī*;

D a descending chain of leaps, the inverse of C;

E repetition of a two-note motif, usually a descending major second or minor third, producing an oscillation; several *alaṃkāra*s have this feature (cf. *vidhūta* and *upalola*);

F alternating 2-note and 3-note motif groups, with pitch-reiteration in the 2-note groups; this resembles the *alaṃkāra ullāsita* ("sportive, dancing").

Śārṅgadeva's definition of *rāga mālavakaiśika* does not mention any ornamentation, but a description of the *rāga* by Someśvara (see above fn. 9) states that E♭ / *G*♭ is ornamented with a shake (*gāndhāre ca sakampanaḥ*). In the light of this statement it is interesting to note that in sections 4 and 5 of Example 1, the melody repeatedly oscillates between F and E♭ / *M* and *G*♭. Indeed, the opening of section 5 could be regarded as an explicit demonstration of this feature of the *rāga*. What no author appears to mention, however, is that a similar oscillation occurs a fifth higher, between B and C / *N* and *Ṡ*, for example at the beginning of sections 3 and 4. Thus the assumption that the notation conveys no information about ornamentation is incorrect, for particularly important ornaments may be written out in full, and another function of the sequence of sections may be to introduce and develop the characteristic ornaments associated with particular notes of the *rāga*.

The formal outline of this and similar *ālāpa* melodies, comprising a sequence of structurally similar sections, may be intended to give scope both for the exploitation of alternative melodic possibilities, and for the variety and elaborateness demanded by the *vesara* style. The idea of repeating a basic melodic structure while varying the style of playing (or singing) and stressing different aspects of the *rāga* is still the basis of extended *ālāpa* performances in North India today. Such performances are normally "improvised", a term that (in this context) embraces heavy reliance on memorized materials and established models as well as spontaneous invention. The

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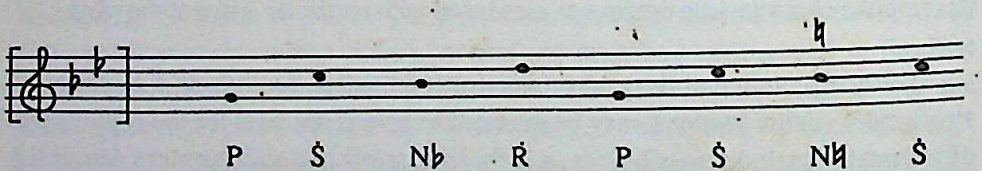
ālāpa in *rāga mālavakaiśika* also has the character of an improvisation; at least, one can see how the structure of the melody – essentially a *variation* structure – could be used as a model for "improvised" rather than wholly memorized performance.

This melody, and others like it in the *Saṅgītaratnākara* and other sources, exhibits features that relate it directly to the theoretical system. As a definitive statement of the melodic characteristics of a *rāga*, it fulfills the prescribed function of an *ālāpa*. Those characteristics – including Predominant, Final, strong and weak notes (defined as reiterated and omissible notes), the use of B♮ / *N*♮, etc. – are in turn also enshrined in *śāstra*. The theoretical configuration of upper and lower registers (though not Śārṅgadeva's re-interpretation of that theory) is manifested in the formal structure of the melody. The elaborate style prescribed for this *rāga* is realized partly through figurations that resemble *śāstr*ic *alaṃkāra*s.

At the same time, however, there are many features that indicate a basis in performance practice. The notation itself is clearly an oral notation, specifying only a sequence of pitch-classes, with no clear indication of rhythm, octave register, *musica ficta*, or micro-ornamentation (except where written out); so inexact a system of notation presupposes a thorough familiarity with style and idiom on the part of composer and reader. The pentatonic basis of the *rāga*, the treatment of the two auxiliary notes, the episodic structure of the melody, the recurrent octave descent-and-ascent, the variations in style, the parallel ornamentation of E♭ / *G*♭ and B / *N* – these are nowhere prescribed by theory. The melodic-rhythmic figurations A to F may resemble *śāstr*ic *alaṃkāra*s in contour, but unlike the latter they respect the modal dynamics of the *rāga* : thus B omits the weak note a' */Dh* in descent, and C and D respect the position of consonant intervals in the scale (whereas the *alaṃkāra ūrmī* includes a non-consonant fourth e♭'-a' / *G*♭-*Dh* : see Example 3). It is beyond the scope of this essay to take detailed account of further melodies, but comparison shows that certain features are distinctive of the *rāga mālavakaiśika*. This is particularly so of the cadential motif



which occurs in all melodies ascribed to this *rāga*, but in no others (except for certain *bhāṣā rāga*s derived from *mālavakaiśika*). There are, finally, a number of points of resemblance to modern practice : these include the pulsed but unmetered rhythm, the improvisatory character of the melody, the development of low register.

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before high, the repetition of a melodic outline with variations in modal emphasis and in melodic style, the use of *alaṃkār*-type figuration, and the oscillation of the minor third (a feature of many modern *rāga*s of the *kāfī ṭhāṭ*).

With these observations in mind we may return to the larger question of the functions of notated melodies in early sources and their relationship to theory and practice.

4. CONCLUSIONS

In his stimulating essay "The theory of practice and practice of theory in Indian intellectual history", Sheldon POLLOCK (1985) argues that, in classical Indian culture, written *śāstra* has absolute priority over *prayoga*, including chronological priority : all knowledge has already been promulgated by Brahmā, and is enshrined in ancient texts and faithful commentaries. One consequence of this priority is the extension of *śāstr*ic prescription to "the practice of all human activity", including "realm[s] of action not generally responsive to the demands of theoretical injunctions or indeed of discursive thought", such as sexual relations; and hence "the interest [of a number of *śāstr*ic texts] in bringing to consciousness or making explicit behaviour that is largely tacit or pre-conscious". A second consequence relevant to our enquiry is that "innovation" is a logical impossibility : there can only be a rediscovery of ancient truths[18]. This is not to say that innovation does not occur in practice :

> If in certain areas the shastric paradigm did encourage – or enforce – a certain stasis (as in language and literature), elsewhere Indian cultural history in the classical and mediaeval period is crowded with exciting discovery and innovation (as in mathematics and architecture). These are not, however, perceived to be such; they are instead viewed, through the inverting lens of ideology, as renovation and recovery. (POLLOCK 1985, p.515)

The notation of specimens of actual music may be a means of extending the prescriptive power of *śāstra* beyond the limits imposed by verbal language into realms of performance "not generally responsive to the demands of theoretical injunctions". Another purpose may be to maintain continuity with the most ancient (and therefore most authoritative) texts in the face of changing practice. The history of music in the medieval period is full of evidence for musical change, which posed considerable problems for theorists working in the ancient tradition of the *Nāṭyaśāstra* : not only were new practices to be accommodated (in categories such as *gāna*, as opposed to *gāndharva*, and *deśī*, as opposed to *mārga*), but over a period of time whole categories of practicē prescribed by the earliest texts

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disappeared from view. One can cite scales (in turn the *gāndhāra-*, *madhyama-* and *ṣaḍja-grāmas*), modes (in turn the *jātis*, *grāmarāgas*, and *bhāṣās*), and instruments (the *vipañcī* and *citrā vīṇās*), all of which are prescribed as normative by the *Nāṭyaśāstra* or other early texts, but all of which were sooner or later supplanted by newer forms. The loss of ancient practices – gradual, no doubt, with tenuous survivals in remote places – is seldom acknowledged by theorists of the pre-Muslim period, who either tacitly ignore the practices in question, banish them to heavenly regions (or to Kashmir), or continue to describe them as if still current. A further strategy is to view current practice as directly or indirectly derived from ancient practice, which thus continues to be valid *in principle* through admittedly imperfect manifestations. Thus the *deśī rāgas* current in Śārṅgadeva's day are derived from *grāmarāgas* and *bhāṣās*, which are in turn derived from the *jātis* defined in the *Nāṭyaśāstra*. From the *śāstr*ic viewpoint, *jātis* and *grāmarāgas* continue to be valid even if only *deśī rāgas* are performed.

There is therefore nothing illogical in a 13th-century *śāstra* providing extensive musical illustrations for categories of modes – the *grāmarāgas* and *bhāṣās* – that were almost certainly obsolete (or obsolescent) when the text was composed. By preserving these melodies in the deep-freeze of written notation, life is artificially maintained in a modal category whose existence is essential to the continuity of the *śāstr*ic musical system. The *jātis*, too, are illustrated with notated examples; but the *deśī rāgas* are not illustrated, presumably because their currency renders their existence palpable[19].

The function of the notated melodies *in Śārṅgadeva's work* may thus be viewed as that of preserving at least an appearance of the priority of *śāstra* over *prayoga*. But we have already indicated that Śārṅgadeva did not compose the melodies himself, or draw on a performing tradition, but copied them wholesale from a source or sources of earlier date. The *original* function of the melodies is therefore open to speculation. We do not know whether their composer was a theorist working without reference to any performing tradition; or a practising musician wholly ignorant of theory; or a theorist-musician competent in both *śāstra* and *prayoga*. I suggest, however, that the analysis presented in part 3 of this essay, and similar analyses of other melodies to be presented elsewhere (WIDDESS in press), effectively rule out the first two of these alternatives. I have argued that the melodies show a clear knowledge of mode, form and style that could only be derived from performance practice. At the same time it is unthinkable that their composer was ignorant of the theoretical principles that he both fulfils and transcends. The third alternative, therefore, seems the most persuasive : the melodies reflect the theorist's desire to embrace even the details of performance within the *śāstr*ic purview, but

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also presuppose the performer's knowledge that "it goes like this...". The composition of notatable melodies illustrating *rāgas*, and the formulation of *verbal* definitions of the same *rāgas*, may in fact have been parts of a single process, whereby current performance practice was systematized and re-promulgated, in a prescriptive rather than descriptive mode, by theorists grounded in the practical art, or artists well-versed in theory.

If this speculation is correct – and the evidence consists of musical analyses of all the *Saṅgītaratnākara* melodies and related melodies from other sources – then the notated examples of early Indian music represent *śāstra* and *prayoga* at their closest point of contact : at the point where each is formulated in terms of the other, in a strictly musical realm beyond the limited reach of verbal discourse. At the very least, they open up new perspective on the history of Indian music in both its theoretical and practical aspects.

NOTE

A recorded realization of Example 1 is available on cassette
on request from the author. Please send £ 2.00 to cover costs to :
Dr. R. Widdess, Centre of Music Studies
School of Oriental and African Studies
University of London
Thornhaugh Street, Russell Square
London WC1H OXG.

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Key to Examples 1-3

note-syllable with long vowel

note-syllable with short vowel

< > note supplied

repeat last two notes

repeated group of notes

[ ] corrected reading (original shown above)

S R G M etc. original pitch-syllables (S = sa, R = ri etc)

Predominant

reiterated note

reversal of scale-order

last note of line = first of next line

movt. between principal pitches

other consonant intervals

phrase repeated at fourth or fifth

melodic prolongation

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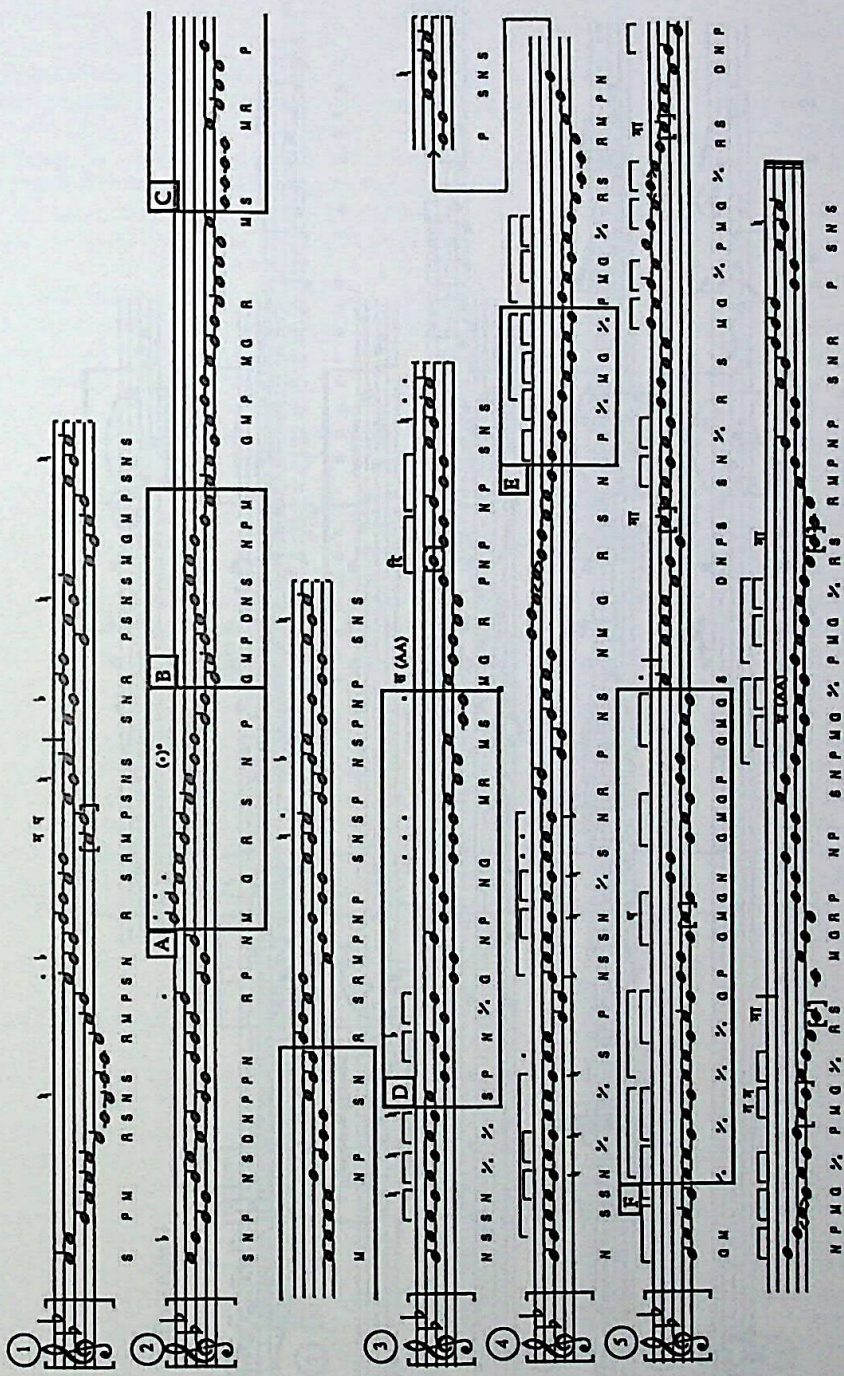
Example 1



* सिंधि written सिन्धि

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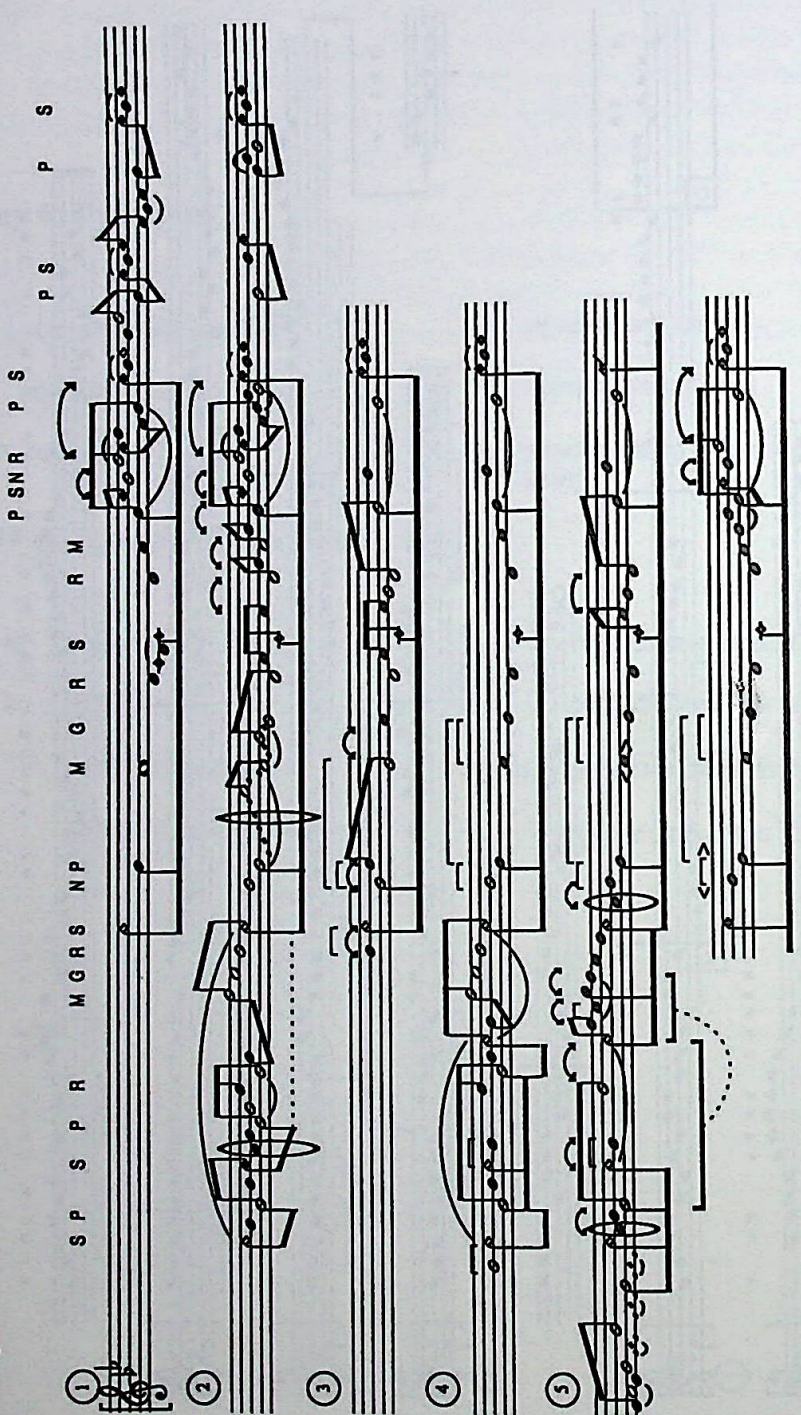

Example 2

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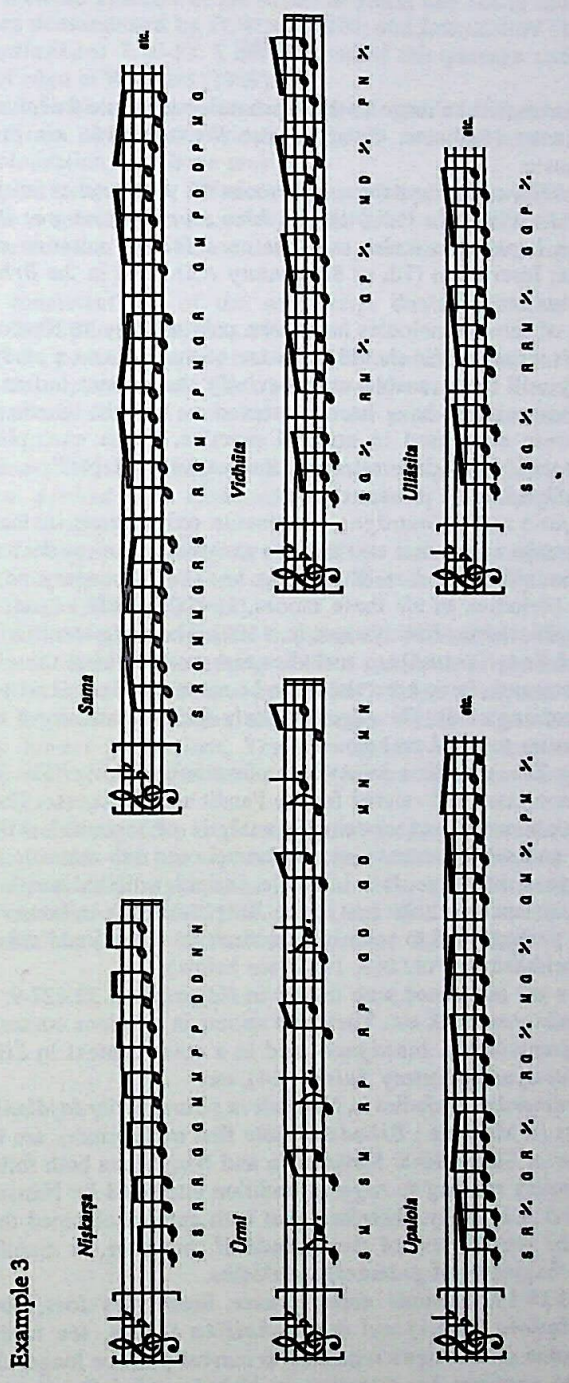
Example 3



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Notes

1. On evidence for musical change in the Japanese court-music tradition see PICKEN 1981, pp. 5-14; MARETT 1985; etc. Compare also WRIGHT 1988 on historical change in Turkish art-music.
2. Solmization : "The use of syllables in association with pitches in the oral teaching of melodies" (HILEY 1983). In India the syllables *sa, ri, ga, ma, pa, dha, ni,* standing for degrees of the heptatonic scale, are first used for the notation of melodies in the Kuḍumiyāmalai Inscription (7th or 8th century A.D.) and in the *Bṛhaddeśī* of Mataṅga (late first millennium A.D.).
3. Transcriptions of sample melodies have been published by TE NIJENHUIS 1970, pp. 431 ff. Te Nijenhuis writes : "We should be aware of the fact that a study of ancient Indian musical theory will never enable us to revivify the ancient Indian musical practices, because no compositions have been preserved ... I doubt whether the examples [in notation] ... were ever used in musical practice. These examples may have been composed especially for demonstrating theoretical precepts." A somewhat different view will be offered in the present essay.
4. Examples of *jātis* and *grāmarāgas* (fragments only) occur in the main text of the *Bṛhaddeśī*; passages from that text that are excerpted from works attributed to Yāṣṭika and Śārdūla include melodies illustrating *bhāṣās* (secondary *rāgas* derived from *grāmarāgas*). Melodies in all these modes, and also *deśī rāgas*, are given in the *Sarasvatīhṛdayālaṅkāra* of Nānyadeva (c. 1100). The *Saṅgītarāja* of Kumbha (c. 1450) includes all the *Saṅgītaratnākara* melodies and more besides; the *gītaka* compositions in that work, however, have been shown to be reconstructions (LATH 1978, p.181).
5. See my forthcoming study *The rāgas of early Indian music* for a fuller discussion of many of the issues touched on here.
6. VERMA 1970, p.261, records a somewhat unfavourable view : "The literature lost touch with the common man, and catered for the Pandit and the court... The works are mostly a scholastic elaboration and systematic analysis of technical skill and learning, of commentaries and sub-commentaries, of manuals and sub-manuals. There is no life in the whole range of literature. It is imitative, insipid, artificial and laboured...". VERMA shows no acquaintance with the text of the *Saṅgītaratnākara*, however, and in any case his criticisms perhaps fail to take into account the traditional conception of *śāstr*ic activity, as elucidated by POLLOCK 1985 (see below).
7. The *grāmarāgas* are associated with theater in *Nāṭyaśāstra* 32.427-9; *Bṛhaddeśī* comm. 318 ff.; *Kuṭṭanīmatam* 880; etc. They also appear in religious contexts in the *Nāradīyā śikṣā* and Kuḍumiyāmalai Inscription, and in a court context in *Śiśupālavadha* 11.1, the Chinese Sui-dynasty history *Suishu* (14), etc.
8. Many of the *grāmarāga* melodies in Nānyadeva : *Sarasvatīhṛdayālaṅkāra* (c. 1100), and three fragments in Mataṅga : *Bṛhaddeśī* (late first millennium), are identical or closely related to those of Śārṅgadeva. Śārṅgadeva and Nānyadeva both follow the tradition of Mataṅga in matters relating to *rāga* (a tradition attributed by Nānyadeva, however, to "Kaśyapa"), and it is likely, therefore, that both authors obtained their examples from this source. The present text of the *Bṛhaddeśī*, however, is manifestly corrupt, and preserves only fragments of *grāmarāga* melodies.
9. *Mānasollāsa* 3.16.132 : *vinode nopayujyante*. Someśvara does, however, define two *grāmarāgas*, *hiṇḍola* (140-1) and *mālavakaiśika* (137-8, see further below), which suggests that some *grāmarāgas* remained in current practice longer than others. For the rest Someśvara confines his attention to *bhāṣās* and *deśī rāgas*, which evidently constituted the modal repertory in the mid-12th century Deccan.

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10. Changes in the melodic structure of the *rāga*s of North and South India since the 17th century have been demonstrated by POWERS (1970) and JAIRAZBHOY (1971).
11. *Sarasvatīhṛdayālaṅkāra* 7.10-13. I have discussed this passage and its implications for the concept of *rāga* in WIDDESS (1989).
12. Examples of a syllable-notation for drums are found in *Nāṭyaśāstra* ch. 33. The Sāmavedic tradition employs various syllabic notation-systems of unknown antiquity. For solmization see above note 2.
13. In this paper capital letters C, D, E♭ etc. refer to pitch-classes without octave register; small letters refer to specific octaves (c' = middle C, c" = the octave above, etc.). In the Indian-style letter notation used here a dot below denotes *mandra saptak*, a dot above, *tār saptak*.
14. Compare the consistent use of the superscript dot as an octave-marker in the Kuḍumiyāmalai Inscription : WIDDESS 1979.
15. Cf. *Dattilam* 57-8 : *pañcasvaraparas tāra uccair aṃśādiheṣyate ... mṛdur aṃśaparo mandro nyāsāntas taṭparo'pi vā*. The alternative low-register boundaries mentioned here and by other authors are excluded from the present argument for the sake of clarity.
16. *Saṅgītaratnākara* 1.7.35-8 : *madhyame saptake 'ṃśaḥ syāt tasmāt tārasthitāt parān / svarāṃś catura ārohed eṣa tārāvadhiḥ paraḥ // ... madhyamasthānasthitād āmandrasthāṃśam āvrajet /* etc.
17. This passage in fact equates the registers of melodic movement with the three *sthāna*s or registers of voice-production, an equation that is not fully established in the *Nāṭyaśāstra* (SHRINGY 1978, pp. 239 ff.).
18. This concept is still alive in the musical tradition. Cf. NEUMANN 1980, p.53, writing of a *gharānā*'s "secret" *rāga*s : "Something old but unknown is something new, and as such is an important source of musical innovation". Some musicians view the creation of new *rāga*s as impossible, because all musically viable *rāga*s have already been "discovered" by former generations. The present revival of interest in *dhrupad* in North India may represent another instance of the tradition renewing itself through a return to earlier forms.
19. It is noteworthy that Śārṅgadeva is able to acknowledge obsolescence in the *deśī rāga* system, which he divides into *pūrvaprasiddha* and *adhunāprasiddha* categories. Even among the *adhunāprasiddha rāga*s he points out differences between current practice and theoretical doctrine (e.g. 6.333 ff.), an issue that was to be taken up by his commentator Kallinātha and by Kallinātha's grandson Rāmāmātya.

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Influence of śāstra on prayoga : the svara system in the post-saṅgītaratnākara period with special reference to south Indian music

by N. RAMANATHAN

In the tradition of sanskrit texts dealing with music, it is a well known fact that Bharata and Śārṅgadeva have made a strong impact on subsequent writers. In this paper I propose to examine and discuss, on the basis of the Sanskrit writings in the post-*Saṅgītaratnākara* period and the *prayoga* of South Indian Classical music, the influence that *śāstra* has had on *prayoga*. The area of study has however been restricted to a few aspects of the *svara* system, leaving *tāla* and *pada* out of our purview[1]. In the *svara* system that developed in the post-*Saṅgītaratnākara* period, three areas are being focussed on in this paper. These are :

I. the *śuddha-vikṛta-svara*s enumerated in the *Saṅgītaratnākara* and in later texts.

II. the *mela* system propounded in the post-*Saṅgītaratnākara* texts and the subsequent development of *mela-prastāra* and the *melakartā* system.

III. certain *svara* passages incorporated in some compositions of Muddusvāmi Dīkṣita and others under the heading *graham*.

I. ŚUDDHA-VIKṚTA SVARAS

In the first chapter, the *svaragatādhyāya* of the *Saṅgītaratnākara* (hereafter SR), after discussing *śruti*, the author speaks of *svara*s and lists *śuddha* (literally 'pure') and *vikṛta* (literally 'modified') *svara*s[2]. This *śuddha-vikṛta* division is quite distinct from the division of *grāmika* and *sādhāraṇa svara*s met with in the *grāma* system, a point already discussed elsewhere[3]. Although Abhinavagupta[4], the commentator on *Nāṭyaśāstra* (hereafter NŚ), alludes to *śuddha* and *vikṛta svara*s, it is only in the SR that we come across a very lucid, systematic and clear presentation of these. These account is the starting point for all the post-SR writers, for the enumeration of *śuddha* and *vikṛta svara*s.

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The *śuddha* and *vikṛta svara*s mentioned in SR I.3.39-46 are listed below :

1. *kaiśika-niṣāda*
2. *kākalī-niṣāda*
3. *cyuta-ṣaḍja*
4. *acyuta-ṣaḍja*
5. *śuddha-ṣaḍja*
6. *śuddha-ṛṣabha*
7. *vikṛta-(catuḥśruti-) ṛṣabha*
8. *śuddha-gāndhāra*
9. *sādhāraṇa-gāndhāra*
10. *antara-gāndhāra*
11. *cyuta-madhyama*
12. *acyuta-madhyama*
13. *śuddha-madhyama*
14. *madhyamagrāma-triśrutika-pañcama*
15. *madhyamagrāma-vikṛta-catuḥśrutika-pañcama*
16. *śuddha-pañcama*
17. *śuddha-dhaivata*
18. *vikṛta-catuḥśruti-dhaivata*
19. *śuddha-niṣāda*

The *svara*s are shown below in accordance with the positions they occupy in the 22-*śruti* scale :

śruti Nº	*śuddha-svara*	*vikṛta-svara*
1.	—	*kaiśika-niṣāda*
2.	—	*kākali-niṣāda*
3.	—	*cyuta-ṣaḍja*
4.	*śuddha-ṣaḍja*	*acyuta-ṣaḍja*
5.	—	—
6.	—	—
7.	*śuddha-ṛṣabha*	*vikṛta-catuḥśruti-ṛṣabha*
8.	—	—
9.	*śuddha-gāndhāra*	—
10.	—	*sādhāraṇa gāndhāra*
11.	—	*antara-gāndhāra*
12.	—	*cyuta-madhyama*
13.	*śuddha madhyama*	*acyuta-madhyama*
14.	—	—
15.	—	—

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śruti Nº	*śuddha-svara*	*vikṛta-svara*
16.	—	*madhyama-grāma-triśrutika-pañcama* *madhyama-grāma-catuḥśrutika-pañcama*
17.	*śuddha-pañcama*	—
18.	—	—
19.	—	—
20.	*śuddha-dhaivata*	*madhyama-grāma-catuḥśrutika-dhaivata*
21.	—	—
22.	*śuddha-niṣāda*	—

In the above list we see that the *śuddha-svara*s are those which are located on the positions occupied by the *svara*s of the *ṣaḍjagrāma*[5]. We also infer that those *svara*s which differ from the *ṣaḍjagrāma svara*s with regard to either their position or interval are termed *vikṛta svara*s.

As mentioned earlier, the post-SR works – *Svaramelakalānidhi, Sadrāgacandrodaya, Rāgavibodha,* and *Caturdaṇḍīprakāśikā* – commence their treatment of *śuddha-vikṛta-svara*s with an enumeration of those given in SR[6]. They then set about making some modifications in the list. We take for example the *Svaramelakalānidhi* of Rāmāmātya.

1. Firstly out of the twelve *vikṛta svara*s mentioned in the list above, five are termed unacceptable to the system. These are :

i. *vikṛta-ṛṣabha*
ii. *acyuta-madhyama*
iii. *madhyamagrāma-catuḥśrutika-pañcama*
iv. *madhyamagrāma-catuḥśrutika-dhaivata*
v. *acyuta-ṣaḍja.*

Since these *svara*s are located on the same *śruti* positions as certain other *svara*s, namely

i. *śuddha-ṛṣabha*
ii. *śuddhamadhyama*
iii. *madhyamagrāma-triśrutika-pañcama*
iv. *śuddha-dhaivata*
v. *śuddha-ṣaḍja*

respectively, Rāmāmātya[7] says they are not different from the latter as the sounds are identical. For instance, *śuddha-ṛṣabha* and *vikṛta-ṛṣabha* express the same pitch

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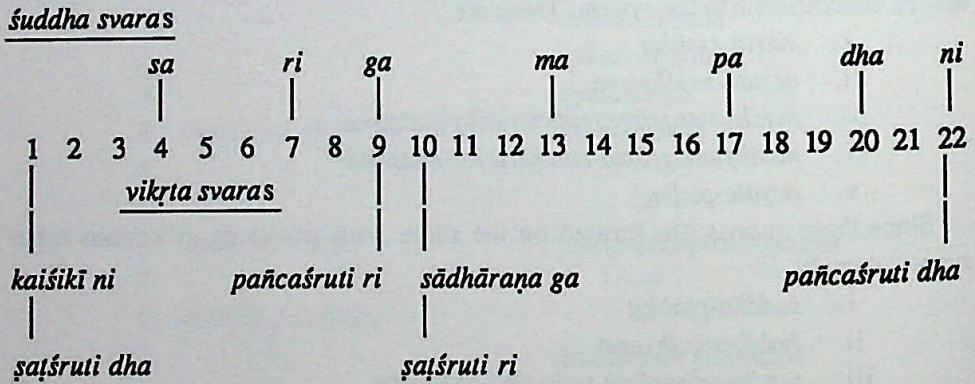
and hence cannot be distinguished from each other. This is the first deviation from Śārṅgadeva's system. Śārṅgadeva's system of *śuddha* and *vikṛta svaras* itself indicates a state of transition from the *grāma* system in which scales are obtained through a process of modal shift of tonic, to a system of fixed tonic in which scales are obtained by shuffling the intervals of *svaras*[8].

2. The next modification made to Śārṅgadeva's system was to rename some of the *svaras*[9].

i. *cyuta-ṣaḍja* was renamed *cyuta-ṣaḍja-niṣāda*
ii. *cyuta-madhyama* was renamed *cyuta-madhyama-gāndhāra*
iii. *madhyamagrāma-triśrutika-pañcama* was renamed *cyuta-pañcama-madhyama*

The new names differ from text to text[10]. Renaming *cyuta-ṣaḍja* as *cyuta-ṣaḍja-niṣāda* suggests that the attempt was primarily to establish *ṣaḍja* as the tonic[11]. This marks a change from the *grāma*-system where any one of the seven *svaras* could be the tonic or fundamental note. In the later system the tonic is not shifted and the name *ṣaḍja* is permanently associated with it.

3. Thirdly, the post-SR writers mentioned another modification. By this a *śruti* position which serves as the basis for a particular *svara* variety alternatively becomes the basis for another *svara* also. For instance, the *śruti* position of *śuddha-gāndhāra* serves as the basis for *pañcaśruti-ṛṣabha* also; that of *sādhāraṇa-gāndhāra* for *ṣaṭśruti-ṛṣabha* also; that of *śuddha-niṣāda* for *pañcaśruti-dhaivata* also, that of *kaiśika-niṣāda* for *ṣaṭśruti-dhaivata* also[12].



This modification gives an idea of the musical practice to which the SR *svara* system was sought to be applied. In this practice the second *svara*, namely *ṛṣabha*, could be located at an interval of three *śrutis* (*śuddha-ri*) or five *śrutis* (*pañcaśruti-ri*) or even six *śrutis* (*ṣaṭśruti-ri*) from *ṣaḍja*. Further when a *rāga* takes *pañcaśruti-*

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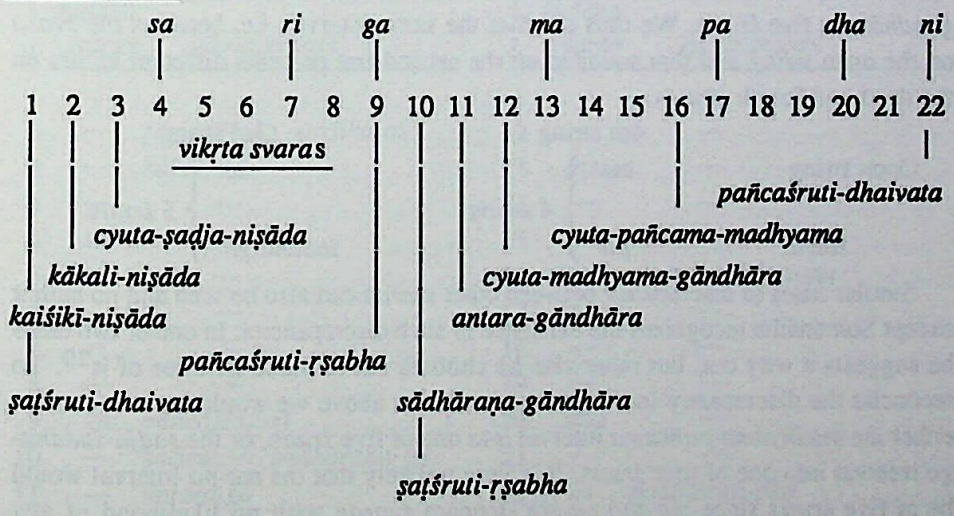
ṛṣabha followed by *sādhāraṇa-gāndhāra*, the interval separating *ri* and *ga* is just one *śruti*. In the *grāma* system and in the later *śuddha-vikṛta* system of Śārṅgadeva we do not come across two adjacent *svaras* being separated by an interval of more than four *śrutis* and less than two *śrutis*[13]. The presence of *rāgas* like *nāṭa* and *deśākṣi* must have necessitated this modification[14].

4. Further we find Puṇḍarīka Viṭṭhala stating that, in practice, there are varieties of *ṛśabha* and *dhaivata* having intervals of four *śrutis*. This fact is mentioned by Somanātha also. We find that gradually many texts of this period introduce new *svaras* located in positions not occupied by the *śuddha* or *vikṛta svaras* of SR[15].

All these modifications introduced by the later writers suggest that the musical practice in the region in which they were written differed considerably from the theory that was imposed on it. This is further confirmed by the actual value of the *svara* intervals established on the frets of the *viṇā* described by many of the authors.

5. Many of the texts of the post-SR period have a section on *viṇā*[16] immediately following the section on *svara*. In this section a four stringed *viṇā* (with three additional side strings) is described, on the frets of which the placement of *śuddha* and *vikṛta svaras* is indicated. As an example, the description from the *Svaramelakalānidhi* (hereafter SMK) is illustrated below. The illustration indicates the placement of the *svaras* on the frets of *viṇā*, whose four strings are tuned to the '*śuddha-mela*'[17]. First the *svaras* as enumerated in the *svara* chapter[18] are given, then the illustration based on the description in the *viṇā* chapter[19].



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	4th string	3rd string	2nd string	1st string
Open string	*mandra ma*	*mandra sa*	*anumandra pa*	*anumandra sa*
fret 1	*cyu. pa ma*	*śuddha ri*	*śuddha dha*	*śuddha ri*
fret 2	*śuddha pa*	*śuddha ga*	*śuddha ni*	*śuddha ga*
fret 3	*śuddha dha*	*sādh. ga*	*kaiśika ni*	*sādh. ga*
fret 4	*śuddha ni*	*cyu. ma ga*	*cyu. sā. ni*	*cyu. ma ga*
fret 5	*kaiśika ni*	*śuddha-ma*	*sa*	*śuddha ma*
fret 6	*cyu. sa ni*	*cyu. pa ma*	*śuddha ri*	*cyu. pa ma*

Abbreviations: *sa* = *ṣaḍja*, *ri* = *ṛṣabha*, *ga* = *gāndhāra*, *ma* = *madhyama*, *pa* = *pañcama*, *dha* = *dhaivata*, *ni* = *niṣāda*, *cyu.* = *cyuta*, *sādh.* = *sādhāraṇa*

It is clear from the above chart that in the case of some *svara*s played on the fourth string the values of the intervals do not coincide with the corresponding intervals on the other strings. For instance, on the fourth string, the interval between *mandrasthāna-śuddha-madhyama* sounded on the open string and *mandrasthāna-cyuta-pañcama-madhyama* on the first fret is three *śruti*s and the interval between *cyuta-pañcama-madhyama* and the *svara* on the next fret, i.e. *pañcama*, is one *śruti*. Thus the total interval between *mandrasthāna-śuddha-madhyama* and *pañcama* is four *śruti*s. On the other hand, on the third string the interval between *mandrasthāna-ṣaḍja* sounded on the open string and *śuddha-ṛṣabha* on the first fret is three *śruti*s and that between *śuddha-ṛṣabha* and *śuddha-gāndhāra* on the next fret is two *śruti*s. And the total interval between *mandrasthāna-ṣaḍja* and *śuddha-gāndhāra* is five *śruti*s. We thus see that the same interval, i.e. between the *svara* on the open string and that sounded on the second fret presents different values on the third and fourth strings.

	4th string		3rd string	
Open string	*ma*	} 4 *śruti*s	*sa*	} 5 *śruti*s
fret 2	*pa*		*śuddha-ga*	

Similar cases of discrepancy between other *svara*s can also be seen and no author except Somanātha recognizes the existence of such discrepancies. In one or two cases he suggests a way out, but otherwise he chooses not to make an issue of it[20]. To reconcile the discrepancy in the illustration given above we would have to convert either the *madhyama-pañcama* interval into one of five *śruti*s, or the *ṣaḍja-śuddha-ga* interval into one of four *śruti*s. It is very unlikely that the *ma-pa* interval would be of five *śruti*s since *ma* and *pa* are standard *svara*s with no likelihood of any change from their traditional position. Hence the *śaḍja-śuddha-ga* interval would

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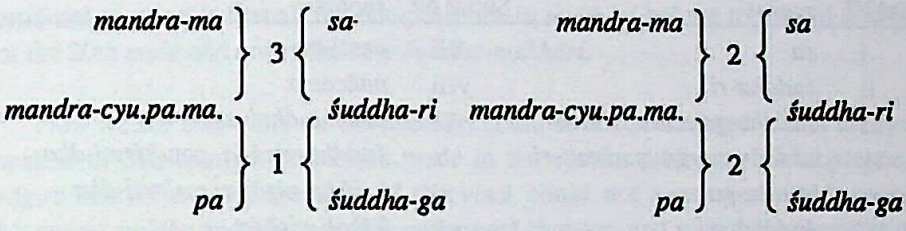
have to be a four-*śruti* one, in which case within it the two intervals *ṣaḍja-śuddha-ṛṣabha* and *śuddharṣbha-śuddhagāndhāra* would have to be of 3 and 1 *śrutis*, corresponding to the parallel intervals on the fourth string. Or else the intervals could be two and two, in which case the intervals on the fourth string would also have to be two and two. The two possibilities are shown below :



Now, when we go through the *Saṅgrahacūḍāmaṇi* (hereafter SaṅCūḍ), a late work, we find *śuddha-ṛṣabha* and *śuddha-gāndhāra* defined as having intervals of two *śrutis*[21] (as in case II). This is how they are defined today. However there are still works like the *Saṅgītasampradāyapradarśini* (SSP) (Telugu, 1904 A.D.)[22] which stick to the *svara* system of SMK, *Caturdaṇḍīprakāśikā*, etc.

Thus as recently as eighty years ago we have had two systems of *svara* forming the theoretical basis of South Indian music. One was that which followed the *śuddha svara* interval of SR, SMK, etc. and the other in which the *śuddha svaras* were altered. The two are shown below :

I.

Serial Nº *śruti*	*śuddha -svaras*	*vikṛta-svaras*
1	—	*ṣaṭśruti-dha, kaiśika-ni*
2	—	*kākali-ni*
3	—	—
4	*sa*	—
5	—	—
6	—	—
7	*ri*	—
8	—	—
9	*ga*	*pañcaśruti-ri*
10	—	*ṣaṭśruti-ri, sādhāraṇa-ga*
11	—	*antara-ga*

Serial Nº *śruti*	*śuddha -svaras*	*vikṛta-svaras*
12	—	—
13	*ma*	—
14	—	—
15	—	—
16	—	*cyuta-pañcama-ma*
17	*pa*	—
18	—	—
19	—	—
20	*dha*	—
21	—	—
22	*ni*	*pañcaśruti-dha*

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II.

In the second system the *svaras* are listed simply in ascending order without indicating their position in the 22-*śruti* scale :

Serial Nº	*svaras*	Serial Nº	*svaras*
i	*sa*	vii	*prati-ma*
ii	*śuddha-ri*	viii	*pañcama*
iii	*śuddha-ga, catuḥśruti-ri*	ix	*śuddha-dhaivata*
iv	*sādhāraṇa-ga, ṣaṭśruti-ri*	x	*śuddha-niṣāda, catuḥśruti-dha*
v	*antara-ga*	xi	*kaiśika-niṣāda, ṣaṭśruti-dha*
vi	*śuddha-ma*	xii	*kākali-niṣāda*

The second table is what is commonly found in books written at the end of the nineteenth century and later[23]. This *svara* system is never attempted to be related to the 22-*śruti* scale. And if at all the 22-*śruti* scale is given as reference, table I is given. Even as late as 1963 text-books written on music, while giving *svaras* with reference to the 22-*śruti* scale follow table I, in which *śuddha-gāndhāra* is five *śrutis* away from *ṣaḍja*, while in earlier lessons they place *śuddha-ga* in the same position as *catuḥśruti-ri, i.e. four* śrutis away from *ṣaḍja*[24].

In the *Caturdaṇḍīprakāśikā* edition published by the Music Academy of Madras, there is an appendix of verses in which descriptions of some *rāgas* are given. It is unlikely that the appendix was written by Veṅkaṭamakhī himself[25]. In the text[26] proper the *svaras* of the *rāga mukhāri* are mentioned as being all *śuddha* and it is placed under the first *mela, mukhāri*. However, in the appendix[27] the names of the *melas* are different, and the first *mela* is *kanakāmbari*. Here *mukhāri rāga* is listed under the 20th *mela*. Further, under the first *mela* is given another *rāga, śuddha-mukhāri*, suggesting that this is a type of *mukhāri* taking only the *śuddha-svaras*. The conclusion follows that between the periods in which the text and appendix were written, the change in the *svara* system had come to be firmly recognized. While in the old system *ga* was five *śrutis* from *sa*, in the new system it was four *śrutis* away from *sa*. *Śuddha-ṛṣabha* was three *śrutis* in the old system while in the new it was two *śrutis*. Hence the old scale of *śuddha-svaras* was different from the new. The *mukhāri rāga* belonging to the first *mela mukhāri*, which in practice took a 3-*śruti ri* and a 2-*śruti ga* could not be classified under the new *śuddha-svara* scale and was classified under the 20th *mela*. But *mukhāri* had, without exception, been classified under the first *mela* by every writer. Now under the changed circumstances its absence in the first *mela* must have appeared too conspicuous.

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Hence a new *mukhāri* rāga seems to have been created under the first *mela*. The verses giving the characteristics of *rāga*s read identically for both *mukhāri*s[28]. And in the *Saṅgītasampradāyapradarśini* we come across a song set in this *śuddha-mukhāri* in which it is termed a *rāgāṅga-rāga*[29]. For some period this new *śuddha-mukhāri* must have reigned as a *rāgāṅga-rāga* only to be replaced by *kanakāmbari*[30]. What prompts me to consider this new *śuddha-mukhāri* as an artificial creation is that all the compositions in *mukhāri* belong to the old *mukhāri* of the 20th *mela* and not to the new *śuddha-mukhāri*.

Now we see that while the old *mukhāri* could be accommodated within the *svara* system of SR, changes had to be made in the system owing to the existence of *rāga*s like *nāṭa*. And the frets of the *viṇā* could not express the old *svara*s. Moreover *śuddha* and *vikṛta svara*s underwent changes, and with the emergence of a new set of *śuddha-svara*s a new *mukhāri* was invented to retain the traditional identification of *mukhāri* with *śuddha-svara*s.

To sum up, we find that though most of the texts in the medieval period take the *śuddha-vikṛta-svara*s of the *Saṅgītaratnākara* as the starting point for their description of *svara*s, they are forced to make modifications to suit *prayoga*. But we find the theorists unable to extricate themselves completely from the influence of the old system and to create a *śāstra* fully representative of the *prayoga* of their times. On the other hand the *prayoga* is also seen to change in order to conform to the *śāstra*.

II. MELA, MELAPRASTĀRA AND MELAKARTĀ

In the post-*Saṅgītaratnākara* period many texts adopt *mela* as the basis for classifying *rāga*s[31]. *Mela*[32] is just a collection of seven *svara*s abstracted from the *rāga*s which are classified under it. Thus *rāga*s taking the same varieties of *svara*s are classified under the same *mela* and those which differ in terms of the varieties of *svara*s belong to different *mela*s. In principle, a *mela* is similar to a *grāma* except that the classification under *grāma*s was based on modal-shift of tonic, while *mela* is the basis for classifying *rāga*s in a system of fixed tonic.

The early texts that speak of the classification of *rāga*s under *mela*s are *Svaramelakalānidhi* (SMK), *Sadrāgacandrodaya* (SRC), *Saṅgītasudhā* (SSud) and *Caturdaṇḍīprakāśikā* (CP)[33]. SSud[34] refers to the description of *mela*s in the *Saṅgītasāra* written by one Vidyāraṇya, whose date is not known. *Rāga*s having the

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same varieties of *svaras* are classified under the same *mela*. The number of *melas* under which *rāgas* are classified differs from one text to another. SMK mentions twenty, SRC nineteen, SSud fifteen, and CP nineteen. This difference is due to the varying number of *svara*-organisations that the *rāgas* noted by the authors present. It is also due to the fact that the *vikṛta-svaras* listed vary from author to author.

Another feature of the mela system is that each *mela* was assigned a name. A *mela* was given the name of the most prominent *rāga* classified under it. For instance, the *mela* taking the *svaras śuddha-sa, pañcaśruti-ri, sādhāraṇa-ga, śuddha-ma, śuddha-pa, pañcaśruti-dha* and *kaiśiki-ni* described in SMK[35] has eleven *rāgas* classified under it, e.g. *śrīrāga, bhairavī, dhanyāsī, etc.* The *mela* has been named *śrīrāga* since *śrīrāga* is the most prominent among the eleven. Sometimes the same *mela* is given a different name by another author since in his view the *rāga* that is prominent differs. For instance the *mela* named *toḍī* in SRC and Rāgavibodha (RV) is named *bhūpāla* in CP[36].

One of the prominent development seen in the *mela system* is the attempt to evolve a scheme of possible *melas*. That is instead of abstracting *melas* out of the *rāgas* in vogue, an attempt was made to conceive the maximum possible *svara*-structures that could be evolved out of the existing *śuddha* and *vikṛta-svaras*. This is referred to as *mela-prastāra*. In other words, a *mela* being a collection of seven *svaras* (*sa, ri, ga, ma, pa, dha* and *ni*), the choice available in adopting a variety of *ri, ga, ma, dha* and *ni* gives rise to a number of possible *melas*. Somanātha[37] worked out a colossal number of 960 possible *melas*. The author however found it practicable to restrict the number to the 23 *melas* abstracted from existing *rāgas*, since not all the *melas* had *rāgas* to be classified under them in practice. Besides, the 960 *melas* included a lot of redundant and impossible combinations[38].

Veṅkaṭamakhī worked out a *prastāra* of 72 *melas*. Even though he considered his scheme to be a perfect one, he realized that a *mela* was redundant unless there existed in practice at least one *rāga* to be classified under it. Hence he too considered only the 19 *melas* abstracted from the existing *rāgas* to be useful for classification[39]. However he made it a point to indicate the position of the 19 *melas* in his scheme of 72 *melas*[40]. Thus *bhūpāla-mela*, which was third among the 19 *melas*, was placed in the eighth position in the *prastāra* of 72 *melas*[41]. Veṅkaṭamakhī[42] gave names only to the 19 *melas* since, obviously, with no *rāgas* available for classification under them, the other 53 *melas* could not be given any names.

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While the *Saṅgītasārāmṛta* (SSār)[43] of Tulaja accepts the scheme of Veṅkaṭamakhī, later works[44] like *Saṅgrahacūḍāmaṇi* (SCūḍ), the appendix in the Music Academy publication of *Caturdaṇḍīprakāśikā* and *Saṅgītasampradāya-pradarśini* (Telugu) reveal significant developments in the theory and practice of music. Firstly we observe that names are given to all the 72 *melas*. Secondly we come across new terms like *melakartā*, *melādhikāra* and *rāgāṅga-rāga* being used in these texts. SCūḍ does not define or explain the terms *melakartā* and *melādhikāra*. However from the treatment of the system one can infer the meaning of these terms.

First of all, since each of the 72 *melas* has been given a name, in keeping with the tradition of naming *melas* after their most prominent *rāgas*, there ought to have been at least one *rāga* in practice representative of each *mela*. The term *melakartā* and *melādhikāra*, used synonymously in SCūḍ, appear to refer to that *rāga* whose name was given to the *mela*. From a perusal of SCūḍ it becomes clear that (i) all the *melakartās* were complete with respect to the number of *svaras*, i.e. all had the seven *svaras* : *sa, ri, ga, ma, pa, dha* and *ni*; (ii) each *melakartā* had all the seven *svaras* figuring in both *āroha* and *avaroha* (ascending and descending movements of *svaras* characterising the *rāga)*; (iii) further in the *āroha* and *avaroha* the *svaras* occured in a *krama* or regular sequence, i.e. *sa ri ga ma pa dha ni* and *ni dha pa ma ga ri sa*[45].

It appears that to justify the existence of all the 72 *melas*, quite a number of *rāgas* were artificially created. Unless there were *rāgas* representative of the 72 kinds of *svara*-arrangements, the 72 *melas* would not have been valid.

Further we see that the *rāga* whose name was given to the *mela* was given a higher status than other *rāgas* and was designated as a *melakartā* (literally 'maker of the *mela*') or a *melādhikāra* (literally 'having the right over the *mela*'). In the appendix to CP and in SSP the term used is *rāgāṅga-rāga*[46]. The difference between *melakartā* and *rāgāṅga-rāga* is while the former had to have all the seven *svaras* in both *āroha* and *avaroha*, for the latter it was sufficient that the seven *svaras* were present either in the *āroha* or in the *avaroha*. Moreover in *melakartā* the *āroha* and *avaroha* had the seven *svaras* occuring in a *krama* (regular) sequence while in *rāgāṅga-rāga* the *āroha* and *avaroha* could be *vakra* (irregular).

In the CP and earlier texts it is seen that the prominent *rāga*, whose name is given to the *mela*, need not necessarily be *sampūrṇa*, i.e. having all the seven *svaras*. For instance, *hindola* is a five-*svara rāga* whose name is given to its seven-*svara mela*[47]. Similarly *bhūpāla* is a five-*svara rāga* which gives its name to its

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seven-*svara mela*[48]. This perhaps irked some later theorists who might have felt that a *rāga* deficient of one or two *svara*s was not fit to give its name to the seven-*svara mela*. For from such a *rāga* it is not possible to assess all the seven *svara*s constituting its *mela*. Hence it is possible that some theorists insisted that the *rāga* whose name was given to the *mela* should have the full complement of seven *svara*s. And that is why this *rāga* was itself given a special status and referred to as *melakartā rāga, rāgāṅga-rāga,* etc. The discussion of *mela* and *rāga* in SCūḍ and later works suggests this possibility.

Another development in theory in the post-*Caturdaṇḍīprakāśikā* period is the introduction of *āroha* and *avaroha* as one of the defining characteristics of a *rāga*. The different melodic phrases and movements of a *rāga* are condensed into two sets of *svara*-arrangements, one chiefly in the ascending direction and the other in the descending direction, namely *āroha* and *avaroha*. As *āroha-avaroha* gradually became a prominent characteristic of a *rāga*, the qualification of completeness for *melakartā*, namely that it should have all the seven *svara*s, seems to have been extended to both *āroha* and *avaroha*. In other words both *āroha* and *avaroha* should have seven *svara*s. This condition is seen to be fulfilled only by *melakartā*s and not by *rāgāṅga-rāga*s. In addition another condition, namely that the *āroha* and *avaroha* should be in *krama* or 'proper sequence' seems to have been observed uniformly in all *melakartā*s.

In the post-CP period, within a duration of one hundred and fifty years or so, a number of new *rāga*s seem to have sprung up. By the end of the 18th century composers like Muddusvāmi Dīkṣitar and Tyāgarāja seem to have composed songs in *rāga*s belonging to most of the 72 *mela*s. This shows that the mere formulation of a hypothetical *prastāra* of 72 *mela*s prompted the creation of new *rāga*s which must have later established themselves in practice so much so that leading composers composed songs in them.

Apart from this instance of *śāstra* influencing *prayoga*, we see another development. Gradually the distinction between *mela* and *melakartā* or *mela* and *rāgāṅga-rāga* disappeared and the two concepts were merged[49]. Thus a *melakartā-rāga* was equated with its *mela* and considered the parent of the *rāga*s classified under it. *Saṅgītasampradāyapradarśini* explains *rāgāṅga-rāga* as a *janaka* ('parent') *rāga*. Thus there was a shift from *mela-janyarāga* classification to *janakarāga-janyarāga* classification. While in the *mela-janyarāga* system all the *rāga*s of a *mela* were *janyarāga*s or logical derivatives of a *mela*, now *rāga*s came to be considered the actual derivatives of other parent *rāga*s instead of being derivatives of abstract schemes of *svara*s. And the parent *rāga* with its *krama āroha*

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and *avaroha* came to be attributed greater potentiality than the *janya-rāga*s. The *krama* sequence in *āroha* and *avaroha* introduced to make these *rāga*s conform to the *melakartā* stipulations has also falsely given rise to the idea that there is greater freedom available in handling these *rāga*s (because of the lack of any restrictive *vakra* movements in *āroha* and *avaroha*)[50].

Thus the formulation of the 72-*mela-prastāra* and the later auxiliaries (*melakartā* etc.) have tremendously influenced the course of South Indian classical music in the later period.

III. GRAHA-SVARA PASSAGES IN COMPOSITIONS

A traditional and very interesting feature of South Indian classical music is the singing of passages of *svara* syllables (*sa, ri, ga, ma, pa, dha,* and *ni*) as part of songs and improvised music. I wish to draw attention to a curious, though rare, practice where in a composition, after singing the prescribed *svara* passage, the same passage is to be sung by uttering an altogether different set of *svara* syllables. This will be clear from the example given below.

In the composition[51] '*Guṇijanādinuta*' of Muddusvāmi Dīkṣitar, set in *gūrjari rāga* and *ādi tāla*, at the end of the second section (*anupallavi*), the following *svara* passages are to be sung :

	I_4				O		O	
(A)	ss,s	rrgg	,s,r	g,sr	g,,d	,dp,	ddpp	mmgg
	ddp,	mg,d	pmg,	dg,g	gpgd	p,mg	dmg,	pmgr
	ssṛḍ	,spḍ	spḍr	srgg	ḍṇsr	gmpm	srgp	dpmg
	pdṇṡ	pḍṙṡ	ḍṙṡṡ	ġṙṡṡ	ṁġṙṡ	,ndp	mg,p	grsṇ
graham								
(B)	rr,r	ggmm	,r,g	m,rg	m,,n	,nd,	nndd	ppmm
	nnd,	pm,n	dpm,	nm,m	mdmn	d,pm	npm,	dpmg
	rrgn	,rdn	rdng	rgmm	nsrg	mpdp	rgmd	ndpm
	dnsr	dngr	ngrr	mgrr	pmgr	,snd	pm,d	mgrs

Note : *Ādi-tāla* has a duration of 8 *akṣara*s in all.

I_4 denotes '*laghu*' section of the *tāla* equal to a duration of 4 *akṣara*s or units.

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O denotes '*druta*' section of the *tāla* equal to a duration of 2 *akṣara*s or units.

In each unit of *tāla* 4 short syllables of *svara* are to be sung

',' denotes the extension of a syllable by one unit.

We see that there are two passages A and B. The second passage is called '*graham*'.Each *svara* of the *graham* passage (B) is to be sung in the same pitch as the correspondent *svara* of passage A. So the first three *svara*-syllables 'ss,s' in passage A and the first three syllables of the passage B 'rr,r' have to be sung to the same pitch, i.e. 'ss,s'. This means that when passage B is sung its music will be identical to that of A, except that the syllables of the text will different. In this section of the paper it will be our effort to discuss this peculiar feature.

In the *Saṅgītasampradāyapradarśini* (SSP) of Subbarāma Dīkṣitar we find this feature in sixteen songs. Of course in not all of them are both passages prescribed to be sung. In many only the *graham* passage is to be sung. In the SSP, in almost every *rāga* described, one song attributed to Veṅkaṭamakhī is given which describes the melodic characteristics of the *rāga* and even gives musicological details. These songs have been refered to as *gītam*s or *lakṣyagītam*s. The *gītam*s in which *graham* passages are found belong to the following *rāga*s :

1) *śuddhasāveri*
2) *bhinnaṣaḍja*
3) *hejjajji*
4) *rītigaula*
5) *ghaṇṭārva* or *ghaṇṭā*
6) *bhairavi*
7) *velāvali*
8) *kedāragaula*
9) *nārāyaṇagaula*
10) *ārabhi*

Apart from these there are four *kīrtana*s of Muddusvāmi Dīkṣitar, one *kīrtana* of Ponnayya Pillai (disciple of Muddusvāmi Dīkṣitar) and one *prabandham* of Veṅkaṭamakhī in which *graham* passages occur. These are in the following *rāga*s :

	Rāga	Commencing words	Composer
1)	*bhinnaṣaḍja*	*Śrīguruguhamurtikine*	Ponnayya Pillai
2)	*hejjajji*	*Rāmacandrabhaktam*	Muddusvāmi Dīkṣitar
3)	*revagupti*	*Śadāvinata*	"
4)	*kannaḍabaṅgāla*	*Reṇukādevi*	"
5)	*gūrjari*	*Guṇijanādinuta*	"
6)	*bauli*	*Uddhataripujana*	Veṅkaṭamakhī

Thus there are 16 songs (in 14 *rāga*s) in which *graham* passages occur. It is now our problem to investigate what these *graham* passages are.

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Graha, in the melodic context, is one of the defining characteristics of *jāti* in the ancient period. It was later adopted for defining *rāga* too. *Graha* is the *svara* on which the composition set in a *rāga* commences. However the term *graham* used in the above-mentioned examples has been very clearly explained by Subbarāma Dīkṣitar in the *Saṅgītasampradāyapradarśini*[52]. While explaining *graha* as one of the *lakṣaṇas* (defining characteristics) of *rāga*, he says "*Graha* – The *svara* with which the *rāga* is seized (commenced) is the *graha-svara* (*graha* – seizing or grasping)." While describing the *lakṣaṇas* of *rāgas*, for each *rāga* a particular *svara* is specified as *graha*. "If, for a *rāga*, a *svara* other than *ṣaḍja* is specified as *graha*, then, irrespective of what that *svara* is, it has to be placed on the position of *sa* and sung. If *ṣaḍja* is the *graha-svara*, then it should be placed on the *ṣaḍja* pitch position." Subbarāma Dīkṣitar then draws the attention of the readers to a few examples of *svara* passages in which this feature called *graha* is seen, and adds "This manner of singing is called *grahasvaram*." According to him this *grahasvara* concept has been explained by Govindāmātya in his work *Rāgatālacintāmaṇi* (Telugu) and there was a tradition of singing *grahasvara* 400 years ago.

From the above account it is clear that *graham* involves a *rāga* in which a *svara* other than *ṣaḍja* is the *graha-svara*. Now the example from the song '*Guṇijanādinuta*' given at the beginning of this section is based on *gūrjari rāga* which has *ṛṣabha* as the *graha-svara*. If in passage A we replace the syllable *sa* by the syllable *ri*, *ry* by *ga*, *ga* by *ma* and so on, we get passage B.

This is shown below by placing each portion of passage B below the corresponding portion of the passage A.

(A)	ss,s	rrgg	,s,r	g,sr	g,,d	,dp,	ddpp	mmgg
(B)	rr,r	ggmm	,r,g	m,rg	m,,n	,nd,	nndd	ppmm

As mentioned earlier, the music will be the same; only the syllables of the text will be different. In fact, when played on a musical instrument, no difference will be discernible between the two passages.

Let us take a few more examples. In the following examples too only a portion of the *svara* passage is being given.

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i. Song : '*Sadāvinata*'[53] *Rāga* : *revagupti*

(A)	r g, p	, ḍ ṡ, ṙ ġ ṙ,	ṡ d, p	g, p ḍ p ḍ ṡ,
(B)	g m, d	, n r, g m g,	r n, d	m, d n d n r,

In *revagupti*, *ṛṣabha* is the *graha-svara*. Hence the syllable *ri* will replace *sa*, *ga* will replace *ri*, *ma* will replace *ga*, *dha* will replace *pa*, and *ni* will replace *dha* to get passage B. In the *revagupti* song, passage A has *ṣaḍja* as *graha*, *madhyama* (fourth) and *niṣāda* (seventh) are omitted and hence, in passage B with *ṛṣabha* as *graha-svara*, its fourth (*pañcama*) and seventh (*ṣaḍja*) are omitted.

ii. Song : *Renukadevi*[54] *Rāga* : *kannaḍabaṅgāla*

(A)	d, , m , p , m d d m p g g	r s ḍ s , ,	
(B)	s, , d , n , d s s d n p p	m g s g , ,	

In the *rāga kannaḍabaṅgāla*, *ga* is the *graha-svara*.

iii. Song : *Are ıridaśa ramaṇi* *Rāga* : *bhairavi*

(A)	ṡ, , ,	ṡ ġ ṙ ġ ṙ ṡ	ġ ġ ṙ ṙ ṡ ṙ ṡ n d n	p d n d d p m g r s
(B)	d, , ,	d s n s n d	s s n n d n d p m p	g m p m m g r s n d

Thus all the 14 *rāgas* in which we have compositions containing *graham* passages have for their *graha* a *svara* other than *ṣaḍja*.

The *graha-svaras* of these are :

Rāga	*Graha-svara*	*Rāga*	*Graha-svara*
1. *śuddhasāveri*	*pa*	8. *rītigaula*	*ni*
2. *bhinnaṣaḍja*	*ri*	9. *ghaṇṭārava*	*dha*
3. *hejjajji*	*ma*	10. *bhairavi*	*dha*
4. *revagupti*	*ri*	11. *velāvali*	*dha*
5. *karṇāṭabaṅgāla*	*ga*	12. *kedāragaula*	*ni*
6. *gūrjari*	*ri*	13. *nārāyaṇagaula*	*ni*
7. *bauli*	*ma*	14. *ārabhi*	*ni*

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Saṅgītasampradāyapradarśini presents songs in 192 *rāgas* and out of these there are 23 which have for their *graha* a *svara* other than *ṣaḍja*. Apart from the 14 mentioned above, the other 9 are :

Rāga	*Graha-svara*	*Rāga*	*Graha-svara*
1. *chāyāgaula*	*ni*	6. *āndhāli*	*pa*
2. *gaula*	*ni*	7. *nārāyaṇi*	*ga*
3. *malahari*	*dha*	8. *pūrvagaula*	*ni*
4. *kannaḍagaula*	*ni*	9. *deśākṣi*	*ga*
5. *madhyamādi* or *madhyamāvati*	*ma*		

Note : In the above list the *graha* prescribed for *bauli* by SSP is *ṣaḍja*, but earlier texts like *Saṅgītasudhā* and *Caturdaṇḍīprakāśikā* mention *madhyama* as the *graha* and this is seen in the *graham* passage in the *Śrīraṅga-prabandham*.

Now in singing the *graham* passage in a song, the *graha* of the particular *rāga* will have to be sung in the positions of the subsequent *svaras*; if *dhaivata* is the *graha* in a *rāga*, then *dha* should be sung in the position of *sa*; *ni* in the position of *ri*; *sa* in the position of *ga* and so on. This means that, instead of *ṣaḍja*, *dhaivata* is the *svara* which will be identified with the tonic.

In the SR[55] and earlier texts the term *aṃśa* was used to denote the tonic. But in SSP and CP (appendix) *graha* is the term consistently used and the term *aṃśa* is almost absent. In CP, *rāgas* are classified with respect to their *graha-svara*, e.g. *rāgas* having *ṣaḍja* as *graha* are put in one group, those having *ṛśabha* as *graha* are put in another group and so on. Thus *graha* was the term which came to be used to convey the sense of tonic. Of course in the system of the present day there is no question of any *svara* other than *ṣaḍja* being the tonic and hence all *rāgas* have *ṣaḍja* as *graha* and, as seen above, in the *rāga bauli too, the* graha has changed from *madhyama* to *ṣaḍja*. But designating a *svara* other than *ṣaḍja* as *graha* indicates a tradition not belonging to the modern period but to a period more than 400 years ago as pointed out by Subbarāma Dīkṣitar. He refers us to a text '*Rāgatālacintāmaṇi*', written 300 years ago, which he says discusses this concept of *graha* in detail. This work in Telugu written by Poluri Govinda or Govindāmātya, as Subbarāma Dīkṣitar refers to him, discusses the placing of different *graha-svaras* in the position of *ṣaḍja* in the context of the derivation of *mūrchanās* from *grāmas*. He does not discuss this aspect of *graha* while describing the *lakṣaṇas* of *rāgas*.

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This passage in *Rāgatālacintāmaṇi* (RTC)[56] forms part of the description of one of the methods of deriving *mūrchanās*. After describing one method of deriving *mūrchanā*s the author gives this method "according to the view of others". It is quite apparent that both these methods are based on the description found in SR. SR too, after describing one method of deriving *mūrchanās*, refers to another "according to the view of others". We shall have a look at the discussion in SR before continuing with RTC.

In the *Saṅgītaratnākara*, Śārṅgadeva speaks of the derivation of different *mūrchanās* from a *grāma* by shifting the tonic; this accords with the practice detailed in earlier texts like NŚ and Dattilam.

madhyasthānasthaṣaḍjena mūrchanārabhyate 'grimā //
adhastanair niṣādādyaiḥ ṣaḍ anyā mūrchanāḥ kramāt /

SR I.4.12cd-13ab

The above verse pertains to the derivation of the *mūrchanās* of *ṣaḍjagrāma*. The first *mūrchanā* starts on the *ṣaḍja* of the middle register : *sa ri ga ma pa dha ni*. The subsequent six *mūrchanās* start on the *niṣāda* and other *svara*s situated below this *ṣaḍja*. That is, the second *mūrchanā* starts on the *niṣāda* in the *mandra-sthāna*; *ni sa ri ga ma pa dha*. The third *mūrchanā* starts on *dhaivata* in the *mandra-sthāna*. And the last *mūrchanā* begins on *ṛṣabha* in the *mandra-sthāna*.

Similarly Śārṅgadeva describes the procedure for deriving the *mūrchanās* of the *madhyamagrāma*. The first *mūrchanā* starts on the *madhyama-svara* of the middle register, and so on.

madhyamadhyamam ārabhya sauvīrī mūrchanā bhavet //
ṣaḍ anyās tadadho'dhaḥsthasvarān ārabhya tu kramāt /

SR I.4.13cd-14ab.

After this, Śārṅgadeva speaks of another method of deriving *mūrchanās* which he attributes to the view of others (*pare*).

ṣaḍjasthānasthitair nyādyai rajanyādyāḥ pare viduḥ //
hāriṇāśvādikā gādyair madhyamasthānasaṃsthitaiḥ /
ṣaḍjādīn madhyamādīṃś ca tadūrdhvaṃ sārayet kramāt //

SR I.4.14cd-15cd.

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In this method the second *mūrchanā* (called *rajanī*) and other *mūrchanā*s are obtained by placing *niṣāda*, etc. on the position of *ṣaḍja*; for the second *mūrchanā* *niṣāda* is to be placed on *ṣaḍja*, and *ṣaḍja* and others *svara*s moved up. Once *niṣāda* takes the place of *ṣaḍja*, *ṣaḍja* will move up so that the interval of *ni-sa* as existing in the *ṣaḍjagrāma*, namely four *śruti*s, will be maintained. Thus *ṣaḍja* will not move to the position of *ṛṣabha*, but it will become an independent second *svara*.

Similarly in the case of the *madhyamagrāma*, the second *mūrchanā* is derived by placing *gāndhāra* in the place of *madhyama* and moving *madhyama* to the second position, *pañcama* to the third, and so on.

In this method of deriving *mūrchanā*s the tonic is not shifted from one pitch level to another but is stationed at the same position. It is only the intervals that are shifted by bringing different *svara*s to occupy the position of the tonic. Whereas in the more ancient method, by taking different *svara*s as the tonic, the tonic got shifted to lower and still lower pitch levels, in the present method, the tonic remains stationary, only it is renamed and the intervals shifted accordingly. In present day music the tonic remains stationary and *ṣaḍja* is also identified permanently with the tonic. That is, *ṣaḍja* is always the first note, *ṛṣabha* the second, *gāndhāra* the third, and so on. But in the second method mentioned by Śārṅgadeva, though the tonic remains stationary, it could be *ṣaḍja* or *ṛṣabha* or any note. The first, second and modern positions are illustrated below :

I.

sa-mūrchanā			4-*sa*-	3-*ri*-	2-*ga*-	4-*ma*-	4-*pa*-	3-*dha*-	2-*ni*
ni-mūrchanā		2-*ni*-	4-*sa*-	3-*ri*-	2-*ga*-	4-*ma*-	4-*pa*-	3-*dha*	
dha-mūrchanā	3-*dha*-	2-*ni*-	4-*sa*-	3-*ri*-	2-*ga*-	4-*ma*-	4-*pa*		

II.

sa-mūrchanā	4-*sa*-	3-*ri*-	2-*ga*-	4-*ma*-	4-*pa*-	3-*dha*-	2-*ni*-
ni-mūrchanā	2-*ni*-	4-*sa*-	3-*ri*-	2-*ga*-	4-*ma*-	4-*pa*-	3-*dha*-
dha-mūrchanā	3-*dha*-	2-*ni*-	4-*sa*-	3-*ri*-	2-*ga*-	4-*ma*-	4-*pa*-

Modern system

sa-mūrchanā	4-*sa*-	3-*ri*-	2-*ga*-	4-*ma*-	4-*pa*-	3-*dha*-	2-*ni*
ni-mūrchanā	2-*sa*-	4-*ri*-	3-*ga*-	2-*ma*-	4-*pa*-	4-*dha*-	3-*ni*
dha-mūrchanā	3-*sa*-	2-*ri*-	4-*ga*-	3-*ma*-	2-*pa*-	4-*dha*-	4-*ni*

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(In the modern method, *niṣāda-mūrchanā* cannot strictly be called so, since the first *svara* is always *ṣaḍja*. Hence the practice of calling different scales by the term *mūrchanā* does not exist now.)

We see in the above illustration that there is a lot in common between method II and the modern system, namely the tonic remaining stationary. In fact if we substitute *sa, ri, ga,* etc. for 1st, 2nd, and other *svaras* present in method II, the modern nomenclature results.

Coming to the *Rāgatālacintāmaṇi*[57], we find that the author describes the method II of Śārṅgadeva in detail. The description is briefly outlined here :

> The first *mūrchanā* is formed by placing *madhyasthāna-ṣaḍja* first and *madhyasthāna-niṣāda* towards the end. Then instead of starting on *mandra-sthāna-niṣāda* etc. (*mandra-dhaivata, mandra-pañcama* etc.), the remaining six *mūrchanās* are formed by placing *madhya-sthāna-niṣāda, dhaivata, pañcama, madhyama, gāndhāra, ṛṣabha,* successively as the first *svara*. That is, in the first *mūrchanā* : *sa ri ga ma pa dha ni,* place *niṣāda* in the place of *ṛṣabha, ṛṣabha* in the place of *gāndhāra, gāndhāra* on *madhyama, madhyama* on *pañcama, pañcama* on *dhaivata* and *dhaivata* on *niṣāda*. In this way the *svaras niṣāda* etc. are placed as <u>*graha-svaras*</u> (emphasis mine) on *ṣaḍja* etc., without the intervals of the seven *svaras ṣaḍja, ṛṣbha,* etc., being altered. Now the second *mūrchanā* starting with *niṣāda* is obtained. In the same way the five remaining *mūrchanās* have to be obtained. By placing *madhyasthāna-dhaivata* etc, (*ni, sa, ri, ga, ma, pa*), as <u>*graha-svaras*</u> on *madhyasthāna-ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata* and *niṣāda* respectively, the third *mūrchanā* is formed. The other *mūrchanās*, viz. '*pa dha ni sa ri ga ma*', '*ma pa dha ni sa ri ga*', '*ga ma pa dha ni sa ri*' and '*ri ga ma pa dha ni sa*' are similarly formed.

The derivation of *mūrchanās* from the *madhyama-grāma* by the same method is explained next by Govindāmātya.

What is important in the above discussion is the use of the word *graha-svaras* by the author. This usage, which is seen in *Saṅgītasampradāyapradarśini*[58], seems to have had a long tradition. Thus even a few centuries ago the term *graha* seems to have denoted the *svara* functioning as the tonic.

In the post-SR period, with the emergence of the *mela* system, it is firmly established that all the *rāgas* are based on the seven *svaras* in the order *ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata* and *niṣāda*, with *ṣaḍja*

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identified with the stationary tonic. Even then the *lakṣaṇa*s of *rāga* available in the post-SR texts do not present a changed picture but exhibit a transitional stage where part of the old definition is retained and part of the new system is introduced. Let us take a few examples of *rāga*s and see how they have been defined in the various texts and especially with respect to the *graha-svara*.

a) *Revagupti* :

Texts[59]	*graha-svara*	*varjya-svara*
i) *Saṅgītaratnākara (Revagupta)*	*ri*	
ii) *Sadrāgacandrodaya*	*ri*	*sa & pa*
iii) *Rāgavibodha*	*ri*	*sa & pa*
iv) *Svaramelakalānidhi*	*ri*	*ma & ni*
v) *Saṅgītasudhā*	*ri*	*ma & ni*
vi) *Caturdaṇḍīprakāśikā*	*ri*	*ma & ni*
vii) *Saṅgītasārāmṛta (Revagupta)*	*ri*	*ma & ni*
viii) *Caturdaṇḍīprakāśikā* (appendix)	*ri*	*ma & ni*
ix) *Saṅgītasampradāyapradarśini*	*ri*	*ma & ni*
x) *Saṅgrahacūḍāmaṇi*	*sa*	*ma & ni*

In this *rāga* we see that from SR to SSP every text has uniformly mentioned *ri* as *graha*, but as far as the *svara*s to be omitted are concerned there are differences among texts. While SR does not prescribe any *svara* to be omitted, two texts mention *ṣaḍja* and *pañcama* to be omitted, and the remaining prescribe *madhyama* and *niṣāda*. But if we take this scale as starting from *ṛṣabha* and the *svara*s *ṣaḍja* and *pañcama* as the ones to be omitted, i.e. *varjya-svara*s, then it will be as follows :

ri ga ma (pa) dha ni (sa)

(Note : the *svara*s to be omitted are in brackets)

If we transform this scale into the modern system, placing *ṣaḍja* on *ṛṣbha*, we get :

sa ri ga (ma) pa dha (ni)

This is the scale mentioned in modern works like SSP and SaṅCūḍ; that is, *sa ri ga pa dha*.

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Now if we try to derive the scale according to the prescriptions given in *Svaramelakalānidhi*, *Saṅgītasudhā* etc., we get the following :

ri ga (ma) pa dha (ni) sa

This, when transformed into the modern system, will be as follows :

sa ri (ga) ma pa (dha) ni

But 'sa ri ma pa ni' is not the scale of *revagupti* as detailed in these texts. *Saṅgītasudhā* itself, while describing the *ālāpana* elaboration of *revagupti*, mentions only the five svaras *ṣaḍja*, *ṛṣabha*, *gāndhāra*, *pañcama* and *dhaivata*.

This means that many of the texts inherited the *graha-svara* prescriptions of *revagupti* from earlier works, but when it came to mentioning the *varjya-svaras* they followed contemporary practice. This is reflected in the following examples too :

b) *Bauli* :

Texts[60]	*graha-svara*	*varjya-svara*
Svaramelakalānidhi	*ma*	*pa*
Sadrāgacandrodaya (bahuli)	*ma*	*ga & ni*
Rāgavibodha	*sa*	*ma & ni*
Saṅgītasudhā	*ma*	*ni*
Caturdaṇḍīprakāśikā	*ma*	*ma*
Saṅgītasārāmṛta	*ma*	*ma*
Caturdaṇḍīprakāśikā (appendix)	*sa*	*ma & ni (āroha)*
Saṅgītasampradāyapradarśini	*sa*	*ma & ni (āroha)*
Saṅgrahacūḍāmaṇi	*sa*	*ma & ni (āroha)*

In the case of *bauli*, the confusion in the post-SR period is even more glaring. *Caturdaṇḍīprakāśikā* and *Saṅgītasārāmṛta* take *madhyama* as *graha* and overlook the obvious contradiction when they prescribe *madhyama* itself as the *varjya-svara*. The *lakṣaṇa* given in *Sadrāgacandrodaya* and *Saṅgītasudhā* is meaningful only when considered against the background of method II of *mūrchanā*-derivation, as shown below :

ma pa dha (ni) sa ri (ga)

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When transformed into the modern system, the scale will read :

sa ri ga (ma) pa dha (ni)

In fact, as pointed out earlier, *Saṅgītasudhā* makes it clear that *bauli* with *madhyama* as *graha* and *niṣāda* as *varjya* is the same as *bauli* with *ṣaḍja* as *graha* and *madhyama* as *varjya*. *Rāgavibodha* presents the *lakṣaṇa* as seen in modern practice. All the other works agree with the scale mentioned by the *Rāgavibodha*.

c) *Madhyamādi* or *Madhyamāvati*

SSud and CP[61] prescribe *madhyama* as *graha* and *ṛṣabha* and *dhaivata* as *varjya-svara*s. This scale, when projected through method II of *mūrchanā*-derivation will be :

ma pa (dha) ni sa (ri) ga

When transformed into modern system it will be :

sa ri (ga) ma pa (dha) ni

and this is how it is found to exist in present day practice.

However, in the appendix on *rāga*s in CP and in SSP, though the *graha-svara* mentioned is *madhyama*, the *varjya-svara*s are given as *gāndhāra* and *dhaivata*. This will not result in the present day form of the scale. This is because these two works have followed the earlier works while prescribing the *graha-svara*s, but have based the prescription of *varjya-svara*s on the contemporary practice.

Thus we see that in the post-SR period there is much confusion in the texts. Though the *mela* system has established itself, defining *rāga*s in terms of varying *graha-svara*s has not been dispensed with. The description of *rāga*s are directions based on the older system of varying *graha*s, while instructions regarding *varjya-svara*s are based on the new system which has *ṣaḍja* as the permanent *graha*. But the fact remains that the mode of describing *rāga*s was, some centuries ago, based on different *svara*s being placed on a fixed tonic. This gave way to the modern system, where *ṣaḍja* is identified with the tonic.

Now the *graham*, or passage B of *svara*s mentioned in the songs listed above, reflects a return to the older practice. For instance :

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i) in the same '*Guṇijanādinuta*' in *gūrjari rāga*, in the *svara* passage A the *svara*s are sung as is done in modern practice, where *ṣaḍja* coincides with the tonic. In the *svara* passage B or the *graham*, we have a return to method II of *mūrchanā*-derivation seen above, i.e. the *graha-svara* is placed on the tonic, and the subsequent *svara*s renamed back to what they would have been in the *ṛṣabha mūrchanā*.

ii) in the song '*Reṇukādevi*' in *kannaḍabaṅgāla rāga* the '*graham*' passage returns to the older position where *gāndhāra* is the *graha* and its (*gāndhāra*'s) seventh i.e. the *ṛṣabha* is the *varjya-svara*.

iii) in the song '*Sadāvinata*' in *revagupti rāga*, the '*graham*' passage shows a return to the older position where *ṛṣabha* is *graha* and its fourth (*pañcama*) and seventh (*ṣaḍja*) are the *varjya-svara*s.

Similarly in the case of other songs too we can see the principle behind the *graham* passages. And it is also clear that '*graham*' *svara* passage can figure only in those *rāga*s whose *graha* (as in older tradition) is some *svara* other than *ṣaḍja*.

Finally, the *graha-svara* singing must have been part of the system five or six centuries ago, but then the question arises why composers in the last two hundred years should have incorporated *graha-svara* passage also. The only answer to this question seems to be that the composers might have been fascinated by the older method of deriving scales and this *śāstr*ic feature must have influenced their *prayoga*[62].

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CONCLUSION

In this paper my endeavour has been to point out the influence that *śāstra* has wielded over *prayoga*. This has been done with reference to South Indian classical music, in which the growth of contemporary practice has been greatly influenced by the theoretical system outlined in the *Saṅgītaratnākara* and later texts.

In the first section we have seen that the *svara*-system defining the *rāga*s started from the base of the *śuddha-vikṛta-svara*s outlined in the *Saṅgītaratnākara*; it later underwent modifications with respect to the number and constituent intervals of these *svara*s and even till recently it has been the *śāstra* which dominated *prayoga*. The creation of *śuddha-mukhāri rāga* is a clear instance of *prayoga* being shaped to accord with the *śāstra*.

In the second section I have shown how the *mela-janyarāga* system of classifying *rāga*s was developed to the point where *mela-prastāra* and *melakartā*s were created. This resulted in the 'creation' of *rāga*s, again a case of *śāstra* influencing *prayoga*.

Finally in the third section we have seen how composers, being fascinated by earlier theoretical systems, incorporated in some of their compositions *svara*-passages based on the ancient method of scale formation, the whole attempt having a musicological rather than musical appeal.

All this shows that, when a very strong *śāstra* system is imposed to define a *prayoga*, then not only does *śāstra* have to undergo modifications but at the same time the *prayoga* too undergoes changes to fall in line with the *śāstra*. Further, attempts to make *śāstra* perfect and sophisticated often necessitate changes in the *prayoga* itself; this leads to the danger of the *prayoga* becoming artificial; and one is tempted to think that perhaps the *prayoga* is at its best when the *śāstra* is still in an undeveloped state.

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Abbreviations

CP	— *Caturdaṇḍīprakāśikā*	VEṄKAṬAMAKHIN
NS	— *Nāṭyaśāstra*	BHARATA
RTC	— *Rāgatālacintāmaṇi*	POLLURI GOVINDA
RV	— *Rāgavibodha*	SOMANĀTHA
SaṅCūḍ	— *Saṅgrahacūḍāmaṇi*	GOVINDA
SMK	— *Svaramelakalānidhi*	RĀMĀMĀTYA
SPar	— *Saṅgītapārijāta*	AHOBALA
SR	— *Saṅgītaratnākara*	ŚĀRṄGADEVA
SRC	— *Sadrāgacandrodaya*	PUṆḌARĪKA VIṬṬHALA
SSār	— *Saṅgītasārāmṛta*	TULAJA
SSP	— *Saṅgītasampradāyapradarśini*	SUBBARĀMA DĪKṢITAR
SSud	— *Saṅgītasudhā*	RAGHUNĀTHA

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Notes

1. In the *Nāṭyaśāstra*, Bharata speaks of the music of his times, namely *gāndharva*, in terms of the three aspects, *svara* meaning the melodic aspect, *tāla* meaning the time measure regulating the rhythmic structure and *pada* meaning the verbal element. See NŚ 28. 11-20.
2. SR I.3.39cd-46ab.
3. In my Ph.D. dissertation (RAMANATHAN 1979), I have discussed in detail how *sādhāraṇa svaras*, also termed *vikṛta svaras*, occuring in *jātis* and *mūrchanās*, were more in the nature of accidentals as compared to the regular *svaras* of the *grāmas*. The *vikṛta svaras* mentioned here are not accidentals but regular *svaras* and serve as alternative varieties to the *śuddhasvaras*. There is a departure from the *grāma* system (see pp. 654-659 & 682-691).
4. See *Abhinavabhāratī* commentary on *Nāṭyaśāstra* 28.35.
5. *Grāma* is defined as a collection of seven *svaras*, *ṣaḍja*, *ṛṣabha*, etc. which was the basis for classifying *mūrchanās* and *jātis*. *Jātis* and *mūrchanās* were scale types which formed the melodic basis of the musical compositions in the ancient system described by Bharata and Dattila. Normally two *grāmas* are spoken of, *ṣaḍjagrāma* and *madhyamagrāma*. The two *grāmas* differ from each other with respect to the intervals of *pañcama* and *dhaivata*. Each *grāma* is a theoretical construct consisting of the sequence of tonal intervals present in the *mūrchanās* and *jātis* classified under it. The tonal intervals are measured in terms of units called *śrutis*. In *ṣadjagrāma* the *svaras* are : -4-*sa*-3-*ri*-2-*ga*-4-*ma*-4-*pa*-3-*dha*-2-*ni*. In *madhyamagrāma* the *svaras* are : -4-*ma*-3-*pa*-4-*dha*-2-*ni*-4-*sa*-3-*ri*-2-*ga*.
6. SMK 2.33-34, SRC 26-29. Even though Puṇḍarīkaviṭṭhala does not mention Śārṅgadeva's 19 *svaras* in detail he refers to them while establishing the number of *svaras* as fourteen. RV 1.25-27, CP 3.4.
7. SMK 2.36-42.
8. As we shall see in the third section of this paper, besides describing the ancient method of deriving *mūrchanās* from *grāma*, Śārṅgadeva also refers to another method in which the tonic does not shift in pitch position. Further his enumeration of *śuddha-vikṛta svaras*, which formed the starting point for later theorists, suggests that his system reflected a period of transition.
9. SMK 2.50-53ab.
10. SRC 1.26-27 uses the term *laghu* ('smaller') : *laghu-ṣaḍja*, *laghu-pañcama* and *laghu-madhyama*. Somanātha (RV 1.24) uses the term *mṛdu*-(soft)*ṣaḍja*, *mṛdu-pañcama* and *mṛdu-madhyama*. And his own commentary *Viveka* makes it clear in another context that *mṛdu-sa* is a variety of *niṣāda* (and not of *ṣaḍja*), *mṛdu-pa* a variety of *madhyama* and *mṛdu-ma* a variety of *gāndhāra*. *Viveka* on RV 3.5-7, p.80.
11. From the description of *melas* and *rāgas* in SMK, SRC and other texts, it is clear that the scales formed by changing the intervals of *svaras* differed from those that were made by shifting the tonic. And in addition, *ṣaḍja* is permanently identified with the tonic and fixed as the first *svara*. Similarly *ri*, *ga*, *ma*, *pa*, *dha* and *ni* designate respectively the second, third, fourth, fifth, sixth and seventh *svara* in a scale. Now admitting a variety of *ṣaḍja* sounded on a different pitch would amount to shifting the tonic, which would not be in conformity with the system. Hence theorists of the post-SR period would have been forced to redesignate any variety of *ṣaḍja* as a variety of *niṣāda*.

    Redesignating *cyuta-pañcama* as a variety of *madhyama* was not absolutely

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necessary unless the theorists felt that *pañcama*, being the tonic for the upper tetrachord in a scale, should not be a variable. This is not very logical, since *rāga*s could exist even with *pañcama* omitted while omitting *ṣaḍja* could not even be imagined. Hence redesignating *cyuta-pañcama* as a variety of *madhyama* and *cyuta-madhyama* as a variety of *gāndhāra* must have been done only to be consistent with the renaming of *cyuta-ṣaḍja*.

12. SMK 2.53cd-57ab, RV 1.29-31. However SRC does not speak of this modification. The purpose of this modification mentioned in SMK and RV seems to be to describe the seven *svara*s occuring in a *rāga* in terms of the seven names *sa, ri, ga, ma, pa, dha,* and *ni*. If, for instance, a *rāga* takes *svara*s occuring in the *śruti* positions 4, 9, 12, 13, 17, 1 and 2, the *svara*s would be called *śuddha-ṣaḍja, pañcaśruti-ṛṣabha, cyuta-madhyama-gāndhāra, śuddha-madhyama, śuddha-pañcama, ṣaṭśruti-dhaivata* and *kākali-niṣāda*. But the same in the language of SRC would be *ṣaḍja, śuddha-gāndhāra, laghu-madhyama, śuddha-madhyama, pañcama, triśruti-niṣāda* and *kākali-niṣāda*. In other words the seven *svara*s constituing the *rāga* would be *sa*, two *gāndhāra*s, *ma, pa* and two *niṣāda*s.
13. The intervals of *svara*s used in ancient music were measured in terms of a unit called *śruti*. And in the *mūrchanā*s or *jāti*s, the *svara*s were of the interval of 2 or 3 or 4 *śruti*s only. See NŚ 28.24-28.
14. In *nāṭa* or *nāṭi, ṛṣabha* has an interval of six *śruti*s from *ṣaḍja* and *dhaivata* has the same interval from *pañcama*. *Deśākṣi rāga* has *ṣaṭśruti-ṛṣabha* and *pañcaśruti-dhaivata*. See SMK 4.37 & 30ab-31. Such *svara*s cannot be accommodated under the *grāma* system.
15. See SRC 1.30; RV 1.29-31 and also the commentary; SPār 1.112-119; *Saṅgraha-cūḍāmaṇi*, prose passage after verse 3.14 (p.25-26).
16. The section here on *viṇā* is intended not to describe the instrument but to give an illustration of the *svara*s enumerated in the *svara* section. CP commences with the *viṇā* chapter.
17. In SMK three kinds of tuning are spoken of – *śuddh-mela, madhya-mela* and *acyutarājendra-mela*. Some texts like SRC and RV mention only the first two while SSud and CP refer to the third as *acyuta-rāghunātha-mela*. The tuning pertain to the four strings placed above the frets on which the melody is played, the three strings on the side being used for sounding the *'śruti'* (drone). In the discussion here the side strings are being ignored.
18. SMK 2.58-65.
19. SMK 3.21-43.
20. Somanātha perceives that under the present *śuddha-mela* tuning, even though the *svara*s sounded on the open strings bear *saṃvādī* (consonance) relationship, in the case of *svara*s sounded on the frets, occasionally (*prāyaḥ*) there is absence of consonance. He prescribes the introduction of an extra fret between the fourth and fifth for sounding *kaiśika-niṣāda* on the fourth string only. See RV 2.28-29 and 26-27 and commentary on them. In the modern period, Dr. Harold Powers has pointed out this discrepancy. See the *New Grove Dictionary of Music and Musicians* under 'India', section II, I Tonal System (p.94).
21. *Saṅgrahacūḍāmaṇi*, prose passage after 3.14.(p.25). Though the Saṅcūḍ presents an elaborate list of 9 *śuddha* and 23 *vikṛta svara*s, at a later stage it shows a very practical approach to the definition of different *svara*s. It arrives at an abbreviated and usable nomenclature of 7 *śuddha* and 9 *vikṛta svara*s. In this, each *svara* (except *sa* and *pa*) is described as representing the first and second *śruti*s. For example, *śuddha-ṛṣabha* represents the first and second *śruti*s, and *catuḥśruti-ṛṣabha* represents the third and

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fourth. Thus, instead of pitching a *svara* on a particular *śruti, this text assigns an approximate region for it to function. See Sañcūḍ p.40.*

22. SSP part I, *Saṅgītalakṣaṇasaṅgraha* p.8. To be precise SSP follows CP, and CP makes a slight deviation from SMK. Out of the 7 *vikṛta svara*s mentioned by SMK, CP deletes *cyuta-ṣaḍja-niṣāda* and *cyuta-madhyama-gāndhāra* and shifts *kākali-niṣāda* to the position of *cyuta-ṣaḍja-niṣāda* and *antara-gāndhāra* to the position of *cyuta-madhyama-gāndhāra.*
23. See works like Nādamuni Paṇḍita 1914 (pp.10 and 19), Veṅkaṭeśa Śāstrī 1892, Srinivasa Ayyangar 1934 (pp.54 and 92).
24. See Sambamoorthy IV, pp. 110-112, and also I, p. 26.
25. This remark has been made since one finds many differences between the text of CP and the appendix on *rāga*s. As will be shown in the second section of this paper, Veṅkaṭamakhī would not have given names to all the 72 *mela*s, while in the appendix all the 72 have been given names. Even in the description of some *rāga*s there are differences, e.g. CP 5.34 mentions *ma* as the *graha svara* of the *rāga bauli* while in the appendix (p.9) *sa* is prescribed as the *graha.*
26. CP 4.105-107ab. N. B. : For the meaning of the term *'mela'*, see section II of this paper.
27. See *anubandha* to CP pp. 1, 6 and 11.
28. See ibid. p.6, lines 3-4 and p.11, lines 14-15.

Śuddhamukhāri : śuddhasvaro mukhāriś cāpy ārohe ganivarjitaḥ /
sampūrṇaḥ sagrahopetaḥ sarvakāleṣu gīyate //
Mukhāri : mukhāryākhyaḥ sa rāgaḥ syād ārohe ganivarjitaḥ /
sampūrṇaḥ sagrahopetaḥ sarvakāleṣu gīyate //

29. SSP part I, pp.6-7. SSP mentions that this *rāga* is also called *śuddha-mukhāri. Rāgāṅga-rāga* refers to the *janaka* or parent *rāga* of which other *rāga*s are considered derivatives. *Rāgāṅga-rāga* is a later development of the *mela-janyarāga* system of classification. See section II of this paper.
30. The song in *mukhāri-rāga* given in SSP speaks of *mukhāri* as a *Rāgāṅga-rāga* with *śuddhasāveri* as its *janya*. In the songs in *Rāgāṅga-rāga*s the term *rāgāṅga* is incorporated and the derivatives of the *rāgāṅga-rāga* are also given. In the case of *kanakāmbari* and *śuddha-mukhāri* the term *rāgāṅga* occurs in the songs of both, but the list of *janya-rāga*s included only in the song in *śuddha-mukhāri.*

On the other hand it is the *mukhāri* listed under the 20th mela which has a number of songs by Mudduswāmi Dīkṣitar and Tyāgarāja composed in it.
31. There are also many texts which do not take notice of the *mela*, e.g. *Saṅgītarāja, Saṅgītadarpaṇa, Saṅgītadāmodara.*
32. On the concept of *mela*, see my detailed paper (RAMANATHAN 1983).
33. This list is not exhaustive. There are many others like *Saṅgītapārijāta* of Ahobala, *Rasakaumudi* of Śrīkaṇṭha, *Hṛdayaprakāśa* of Hṛdayanārāyaṇadeva.
34. SSud vv. 406 & 413 (p.152).
35. SMK 4.16-19.
36. SRC p.20, RV 3.35, CP 4.111-113.
37. RV 3.8, 3.26ab.
38. For instance one of the *mela*s had the combination of the following *svara*s : *sa, tīvratama(ṣaṭśruti)-ri, sādhāraṇa-ga, śuddha-ma, pa, śuddha-dha* and *śuddha-ni.* In this, *tīvratama-ri* is the same pitch position as *sādhāraṇa-ga.* Hence the *mela* has not 7 but only 6 distinct *svara*s; this is an impossibility. Again see the following two *mela*s :

a) *sa, tīvratara-ri, śuddha-ga, śuddha-ma, pa, śuddha-dha, śuddha-ni.*
b) *sa, tīvratama-ri, sādhāraṇa-ga, śuddha-ma, pa, śuddha-dha, śuddha-ni.*

Now *tīvratama-ri* is of the same pitch level as *sādhāraṇa-ga, tīvratara-ri* is of the

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same pitch position as *śuddha-ga*. Hence these *melas* will consist of identical pitch positions, this makes one of them redundant.

39. CP 4.101.
40. ibid. 4.94cd-95ab.
41. ibid. 4.114ab.
42. ibid. 4.95cd-100 and 4.174cd-175ab.
43. SSār pp. 70-71.
44. SaṅCūḍ pp.46-149, SSP part I, *Saṅgītalakṣaṇasaṅgraha* pp.30-32.
45. '*krama*' or regular sequence is contrasted with '*vakra*' or irregular arrangement. An instance of *vakra* arrangement is *rāga śahāna* which has the *āroha* '*sa ri ga ma pa ma dha ni*' and the *avaroha* '*sa ni dha pa ma ga ri*'. See SCūḍ p.120.
46. SSP part I, *Saṅgītalakṣaṇasaṅgraha* p.30, lines 1-7.
47. SMK 4.25 and 4.27.
48. CP 4.111-113 and 5.61.
49. Even in the *Saṅgrahacūḍāmaṇi* sometimes the terms *mela* and *melakartā* or *melādhikāra* are used indiscriminately. While the *melakārtā* was an elevated *janyarāga* qualified to give its name to its parent *mela*, the other *janyarāgas* were described as *janyas* of *mela* and not *melakartā*. This is how the *janyarāgas* are listed in pages 73-83. But while describing the characteristics of a *mela*, the author invariably uses the terms *mela* and *melādhikāra* indiscriminately in pages 48-73.
50. Normally the *āroha-avaroha* prescribed for a *rāga* is expected to condense and present in a nutshell all the melodic movements permitted in a *rāga*. But for the *rāgas* which are incidentally *melakartās* also, the treatment of *melakartā* makes the *āroha-avaroha* a straight pattern : *sa ri ga ma pa dha ni – ni dha pa ma ga ri sa*. So *āroha-avaroha* in the case of *melakartā-rāga* ceased to be a characteristic of the *rāga*.

    Moreover among today's musicians there is a feeling that in *rāgas* with *krama āroha-avaroha*, there is a great freedom available as far as the formation of phrases goes. Further, *rāgas* with *vakra āroha* and *avaroha* patterns can restrict this liberty, since the formation of melodic phrases has always to accord with the *vakra āroha* and *avaroha*.
51. SSP part I, pp.234-236
52. ibid. pp.234-236.
53. ibid. pp.212-213.
54. ibid. pp.217-218.
55. *Aṃśa* was one of the ten main melodic characteristics defining a *jāti*. From its various roles defined in detail in NŚ, Dattilam, etc., it could be inferred that the *aṃśa* functioned as the tonic. In the *jātis*, the scale as such is never described. It is only classified according to the *grāma* to which it belongs. The *grāma* conveys the intervals of *svaras* taken. *Aṃśa*, the fundamental or the tonic note, will determine the scale within the *grāma*.
56. RTC pp.74-76.
57. ibid. p.75; the text of RTC is somewhat corrupt, and hence the account is not very coherent.
58. SSP part I, *Saṅgītalakṣaṇa-saṅgraha* p.28.
59. SR II.2.100cd-101ab; SRC p.16; SMK 5.57; RV 4.9; SSud verse 778 p.190; CP 5.79; SSār p.88; SSP p.211; *anubandha* to CP p.8, verse 9; SaṅCūḍ p.95.
60. SMK 5.31; SRC p.16; RV 4.19cd; SSud p.179; CP 5.36 & 88; *anubandha* to CP p.9, verse 16; SSP p.252; SaṅCūḍ p.94.
61. SSud p.205; CP 5.36 & 86cd-87ab; *anubandha* to CP p.12, verse 14; SSP part II, p.648.
62. a) Dr R. Sathyanarayana (1976) has discussed the subject of *graha-svara* with reference to the *graha-svara* passage occurring in a *kṛti* by Muddusvāmi Dīkṣita set in

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the *rāga revagupti*. Although the conclusion of the author is that "in other words, the music is identical in both cases whereas the names of the notes employed are different in each case" (p.30), this does not go with some of the earlier statements like that "*revagupti* seems to have been chosen by the composer to illustrate the principles of modal shift of tonic (*grahabhedà*) which yields two *tāna*s, one of which is the *rāga* itself, while the other is the *ni*-derivative" (p.29).

There are not two scales as Dr Sathyanarayana has suggested; rather the same scale is defined differently by two theoretical systems belonging to different periods in history.

b) Dr S. Seetha has also presented a lecture-demonstration on this *graha-svara* feature in the *kṛti*s of Muddusvāmi Dīkṣitar, under the title "*grahabheda* in the Compositions of Dīkṣitar", during the annual conference of the Music Academy, Madras, 1986. The paper is not yet published.

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The Prabandhas in Mataṅga's Bṛhaddeśī

by Lewis Rowell

This study is an exploration of one of the great monuments of medieval Indian musical speculation, the *Bṛhaddeśī* of Mataṅga, with particular focus upon its *prabandha* canto, which is widely regarded as the earliest and most authoritative source for the tradition of secular song on the Indian subcontinent. A brief introduction will present the necessary background information and will conclude with some reflections on issues of *śāstra* and *prayoga* arising in connection with this text. The study continues with an English translation of the *prabandha* canto, accompanied by annotations interpolated in the manner of a traditional Sanskrit commentary.

An earlier and quite different translation appeared in volume 9 (1987) of *Music Theory Spectrum*, the journal of the Society for Music Theory[1]. To the best of my knowledge, this and the present translation are the first English translations of any substantial portion of the *Bṛhaddeśī*, although translations of shorter passages and single verses appear in many studies. The purpose of the *Spectrum* article was to introduce Mataṅga's treatise to a musically sophisticated Western readership with little if any background in Indian musical thought and no intrinsic interest in textual matters.

The present translation, on the other hand, is the result of a closer focus on the vexing textual problems which have beset scholars hoping to unlock the *Bṛhaddeśī*'s many secrets; I am assuming a readership with some knowledge of Indian musical scholarship and the Sanskrit language. Both translations are based on Anil Bihari Beohar's 1986 Banaras Hindu University dissertation[2], with comparisons to the 1928 Trivandrum edition of K. Sāmbaśiva Śāstrī[3]. The translation here presented has been designed to follow the text closely, avoiding periphrasis, and retaining many of the technical terms in transliteration in an effort to avoid undue interpretation. Readers who are unfamiliar with the technicalities of the Sanskrit musicological tradition are particularly referred to the extensive introduction to the *Spectrum* article, which contains further material on Mataṅga and the *Bṛhaddeśī*, a short history of the *prabandha* genre, their subject matter, their metrical structure, their rhythmic and affective domains, and a detailed analysis of the *Elā* subgenre.

We may accept the following facts about the *Bṛhaddeśī*. While the historical Mataṅga remains a shadowy figure, the text, as it has come down to us, seems to have reached its final form toward the end of the first millennium, and thus stands in relative isolation in the midst of a long lacuna in the main line of Sanskrit

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musical treatises. It is in every sense a pivotal work between what we may regard as the classical and medieval phases of Indian music, and in its previous and probably more complete form it may have been intended to document the transition from the older *mārga* tradition to the newer *deśī* ("regional, provincial") musical practice, in which many regional musics of the subcontinent apparently were taken up and became part of the central tradition as it evolved slowly towards a "vernacular" musical style. Among its many claims to fame, the *Bṛhaddeśī* contains the earliest known exposition of the important philosophical doctrine of *nādabrahman*, a complete display of the early history of the *rāga* system in its several layers, some of the earliest examples of musical notation, and as far as I know it is the earliest extant treatise to organize and describe the genre of songs that became known as *prabandha*. Without the usual *uddeśa*, which is missing from both of the two manuscripts available to Śāstrī, the full scope of the *Bṛhaddeśī* may never be known, but the evidence points to at least three additional cantos (of which only a handful of verses have survived) : one on instruments, one on dance, and one on *tāla*. The loss of the *tāla* canto is perhaps the most critical of all, since it seems probable that it would have helped to illuminate the transition between the systems of *mārga* and *deśī tāla*s.

The *prabandha* canto begins with its own *uddeśa* and then continues to specify the properties of some 48 songs, in the briefest and most cryptic of descriptions. One category, the *Elā*, is singled out for special treatment and is elaborated in four main types, each with several subdivisions; the descriptions contain the most specific information in the *prabandha* canto, and any study of the early history of the *prabandha*s must focus to a certain extent on this extremely valuable material. It may well be true that this section is a later interpolation, but that scarcely diminishes its importance, and we may rightly regard the *Elā*s as a microcosm of the early world of Indian secular song. The *prabandha* canto, in its present form, consists of 138 metrical couplets and a few colophons; it seems relatively complete (apart from a few missing lines) and reasonably coherent. It could be, but probably is not, the work of one hand. The dominant metre is the *Anuṣṭubh*, with occasional excursions into *Ārya*. The canto (unlike the earlier cantos) contains no prose passages, no quotations from other authors, and no obvious interpolations apart from the section mentioned above.

It must be recorded among the minor miracles of musical scholarship that the text is as good as it is! It is well-known that the Trivandrum edition was based on only two palm-leaf manuscripts, "obtained," according to Śāstrī, "from the Poonjar Raja, North Travancore." Because one of the two breaks off before the *prabandha* canto, our text rests on a single manuscript source. The discovery of an additional manuscript might well be the discovery of the century for Indian musicology, but in

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the meantime there is no reason why we should not attempt to interpret this valuable source as fully as possible, so long as we proceed with proper caution.

The text of the Trivandrum edition reveals an honest and competent attempt to decipher what must have been a problematic manuscript; Śāstrī has acknowledged missing lines, syllables, and possibly differing interpretations of certain letters. His scribe must have had an eccentric hand, and to some extent Śāstrī managed to resolve many of these eccentricities. Like many of his colleagues, the scribe did not know the technical meanings of words, nor did he always understand the general meaning of the text; he gives every indication of working rapidly and mechanically, with occasional lapses where the text appears to disintegrate just before his tea break, and in places he has the annoying habit of leveling out case endings across an entire line or couplet, without regard for what modifies what! None of this is uncommon in the manuscript tradition. What we can say is that the scribe was capable of accurate work for long sections of the treatise, especially within sections in which the technical terms had already been established.

What then has been Beohar's contribution to the text of the *prabandha* canto? He did not have a great deal of additional material to help in establishing his readings, apart from parallel passages from subsequent authors such as Someśvara, Pārśvadeva, and above all Śārṅgadeva. These later descriptions provide a basis for making more sense of the *prabandha* canto, but it seems clear (to me, at least) that they also record later stages of the genre as it evolved. I shall argue this point presently.

By my estimate, Beohar has made approximately 95 alterations and additions to the text of the *prabandha* canto as it appears in the Trivandrum edition; all are fully acknowledged in his dissertation, which has been written under the supervision of Prem Lata Sharma[4], and no useful purpose would be served by presenting a complete concordance of the two editions here. I shall point out the most important of these in the annotations, and will confine myself here to mentioning the four principal categories into which his emendations fall : (1) restoring grammatical consistency within a line or *śloka*, (2) other changes for the sake of internal consistency, as when the name of a song appears in one form in the *uddeśa* and in a different form in the main text, (3) supplying material to fill gaps in the text, and (4) substantive changes in order to make sense of a cryptic passage. With regard to the first two, my impression is that these are, almost without exception, useful, correct, and even necessary. Eight or nine of his additions fall into the third category, and these can be judged only upon their individual merit. With regard to the fourth, surely the most dangerous of all, perhaps sixteen emendations fall into this category. In these cases, and in the absence of any confirming manuscript sources, all one can do is to make a reasonable and critical assessment of what

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Śāstrī, Beohar, and Sharma have conjectured; in certain cases, one can do no more than make an educated guess.

Having said this, I can only repeat my contention that the present text, whatever its deficiencies, provides a firm enough base on which one can, and should, venture in order to extract its meanings, and that the tradition of Indian vernacular song toward the end of the first millennium – with its evocations of the milieu of the princely patron and the tradition of refined, ornate court poetry – may thereby become clear enough in structure and style to present to English readers as further evidence for the state of music during this crucial era in Indian musical history. Many questions remain, some of which I shall pose presently, but Mataṅga's canto, in its current form, affords us a vivid and penetrating glimpse of Indian song at a critical period in its development – a glimpse that is all the more valuable for the many obstacles that will continue to impede our view.

The *śāstr*ic musical tradition is replete with contradictions and sharp reminders of the gulf which must remain between the words of a text and the translation of those words into sonorous reality. To what extent can musical scholarship resolve these contradictions and make a start at bridging this gulf ? The sessions on the topic "*Śāstra* and *prayoga*" during the Seventh World Sanskrit Conference[5] provided an appropriate forum for the exchange of ideas, and the following reflections were stimulated and informed by the lively discussions that developed. Of the many issues raised, I shall focus on four to which provisional answers may be suggested.

My first question concerns the status of the *prabandha* as a genre. Were they an established genre of song by the time the text of the *Bṛhaddeśī* had reached its final form? It is evident that the author believed this to be the case and bent his efforts toward that end, but there are no common denominators for the many song-types described in Mataṅga's *prabandha* canto. If the genre he describes is as broad as "formalized secular song", then perhaps we can agree that the *prabandha*s were indeed a genre, but the evidence of the *prabandha* canto suggests that the author had something much more precise in mind. The *prabandha*s are, on the admission of the author/compiler, a collection assembled from among the many types of songs then popular in India's various regions, and hence the title of the treatise. It is true that they have apparently been selected from among the more formal song-types, as the word *prabandha* implies, but the impression that comes through is one of diversity, not unity, and the author obviously relishes the individual sound preferences, rhyming techniques, and rhythmic quirks of the several regions mentioned – most of them from the South of the subcontinent. And in the discussion of the *Elās*, which occupies some 45% of the canto, the descriptions are so specific and the individual types so differentiated in each detail that they

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confound common sense[6]. No genre can be this perfect, at least until a much later evolutionary stage when the creative energies of earlier phases have been caught up in the relentless "leveling" at the hands of the theorists, a phenomenon well-known in the evolution of languages, in which dissimilar words are ruthlessly thrust into conjugations and declensions and verbal roots are lumped together in sets of "principal parts" in an attempt to justify the irregularities remaining in common usage.

After pondering the *prabandha* canto of the *Bṛhaddeśī* and weighing both what is said and, equally important, what is *not* said, I am convinced that the text represents a systematic attempt to construct a genre, to superimpose logical structure on a large mass of raw data. The author was convinced that the *prabandhas ought* to exist as a genre, and he set out (with the help of his later co-authors and/or compilers) to define and classify it with the typically *śāstr*ic passion for classification and taxonomic arrangement. This conclusion will not seem strange to any who have worked with other branches of Sanskrit technical literature – for example, linguistics or medical science. The moral – and this goes to the heart of the relationship between *śāstra* and *prayoga* – is that genres are created as much by theory as by practice, and that collections of raw musical data become transformed into arrays of recognized "types" by an almost ineluctable process of cultural "wishful thinking." The inevitable result is a gradual suppression of idiosyncratic formations and an emergence of common properties which help to channel a large number of individual compositions into a much smaller set of distinct classes. But, for this to happen, one must be able to identify these "common properties" – the distinguishing marks or *lakṣaṇa*s – and this brings me to the second of my points.

In the later literature of *saṅgītaśāstra*, beginning with the *Mānasollāsa* of King Someśvara[7], a solution has been found; the *prabandha*s are no longer assembled loosely from the six structural functions (the *aṅga*s)[8] but are set apart from other genres of Indian music by their distinctive formal structure. This is the well-known sequence of the four *dhātu*s : *udgrāha*, an introduction; *melāpaka*, an interlude; *dhruvaka*, the main section of text; and *ābhoga*, a conclusion – a pattern manifesting one of the archetypal structures of Indian music, but also one of some universality which might easily have arisen in any of the world's musical traditions. But these *dhātu*s are not mentioned in the text of the *Bṛhaddeśī*, save for a single reference in verse 448b which I take to mean something quite different[9].

There can be two possible conclusions : either the organization of the *prabandha*s into *dhātu*s came at the hands of later musicians, or for some reason the author of our text found it unnecessary to mention this vital aspect of their structure. I favour the former. A counter-argument goes like this : the *Bṛhaddeśī* was written at a time when the *dhātu*s were so well-known in the oral tradition that there was no need to mention them[10]; later authors, on the other hand, felt compelled to specify

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them because the tradition was by then in danger of being lost, and it therefore became necessary to set down its full details for the sake of readers who might not have received the tradition intact. This line of argument cannot be dismissed, but one can raise a number of objections. (1) Because the scheme of four *dhātu*s continues to be recorded throughout the later literature of *saṅgītaśāstra*, it seems unlikely that they had actually disappeared from musical practice, and, indeed, the vestigial traces of the four structural functions are not hard to detect in today's Indian musical practice. (2) Intent as the author was in pointing out the distinctive features of the *prabandha* repertoire, I cannot swallow the claim that he could have inserted so many of the finer details and yet have relinquished the opportunity to point out such an important structural characteristic of the genre as a whole. (3) On the basis of common sense alone, it would have been strange if such a diverse collection of regional songs should have manifested a common structure.

Amplifying the precepts of earlier treatises by means of material from later authors has been, and is, a commonplace in Indian musical scholarship, as it is in other fields of learning. This tendency toward what I like to think of as "reflexive explanation" is not to be condemned, merely to be undertaken with a skeptical attitude and an awareness of its limitations. I wonder if it is possible to pursue the study of early Indian musical literature without this powerful and useful tool. There are many valid reasons (far too many to argue here) why the musical *śāstra*s can, and ought to be, read as a laminate of many successive historical layers, and within which the testimony of later authors can rightly supply the missing pieces and illuminate the meanings of the enigmatic remains of earlier texts. The argument here is whether reflexive explanation yields a correct picture of the *prabandha*s as performed during the last few centuries of the first millennium. In the absence of a single scrap of positive evidence regarding the *dhātu*s in the present text, and in the absence of any confirming evidence from other treatises until several hundred years later than the *Bṛhaddeśī*, it seems reasonable to infer that the quadripartite structure of the *dhātu*s was superimposed upon the *prabandha* repertoire at a later date. In fact, as late as the thirteenth century *Saṅgītaratnākara*, only thirteen of Mataṅga's *prabandha*s (including all of the *śuḍa prabandha*s) have their *dhātu*-structure specified in the main text; the *dhātu*s for all the remaining *prabandha*s have been supplied by the commentator Kallinātha[11].

In the developing repertoire of secular, courtly song, formal consciousness must have evolved gradually as scholars continued their efforts to classify the many varieties of regional song and blend these into a "central" tradition. For the author of the *Bṛhaddeśī*, the formal specifications of the genre as a whole could be captured in terms of the particular selection from among the six *aṅga*s; one wishes he had been careful enough in recording their order. Without a doubt, these *aṅga*s served as the seed from which the *dhātu*s later emerged, and within a few hundred years the four-

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part *dhātu*-structure had become firmly established as the definitive formal mark of the *prabandha* repertoire. Whether theory or practice led the way we cannot say. The efforts of later scholars to reconcile the four *dhātus* with the many other (and contradictory) formal features described in the *Bṛhaddeśī* have produced virtuoso feats of explanation but, in my opinion, fail to convince.

My third issue involves the present status of the *prabandhas*. Are they a "dead" tradition, do they survive in part, or – as Ayyangar claims – does the *kriti* of modern South India represent a direct outgrowth of the *prabandha* tradition?[12] If the name *prabandha* is no longer used, certainly the tradition is not wholly extinct. Prem Lata Sharma is surely correct in pointing out that some of Mataṅga's *prabandhas* are alive and well in contemporary practice[13]. Among those she cites are *Caturaṅga, Svarārtha* and *Kaivāḍa*, and I would add *Ḍheṅkī, Śukacañcu* and *Māṭṛkā* (although the names are obsolete). It is not clear whether these are direct offshoots of the original *prabandhas*, or whether the *prabandha* names were bestowed upon pre-existent song-types with even deeper roots in the tradition of Indian song, but in any event singers of Mataṅga's day would easily recognize many of the popular song-types of the present repertoire.

I am not inclined to support Ayyangar's more sweeping contention, since to demonstrate the relationship of the four-*dhātu* structure of the later *prabandha* to today's *kriti* requires what I believe to be an unwarranted rearrangement of the parts. I think it can be explained in another way : the particular arrangement of the four *dhātus* which had become standard for the *prabandhas* of Śārṅgadeva's time represents one popular manifestation of a set of archetypical formal components that may be traced back as far as the *gītaka* forms outlined in the *tāla* chapter of the *Nāṭyaśāstra* – introductions, interludes, text sections, and conclusions. The modern *kriti* may be interpreted as another successful arrangement of the same set of structural functions, but that does not necessarily mean we should connect it with the *prabandha* repertoire of the seventeenth century or earlier. After all, there are only so many ways of assembling a three or four part song, and – given the established formal preferences of the Indian song tradition – it would scarcely be surprising if the same arrangements turned up in a number of otherwise independent genres.

My final issue is, admittedly, a detail, but nonetheless an important one; it deals with the interpretation of the terms *mūrcchanā* and *bindu*, which appear several times in the text of the *prabandha* canto, almost always paired, and in a context suggesting that they are vocal ornaments (*gamakas*)[14]. The word *mūrcchanā* ("increasing", "spreading") is more familiar as one of the main topics of *svara* and signifies the set of rotations of the basic scale; the word appears in the *Bṛhaddeśī*'s opening canto in this sense, but that meaning is clearly inappropriate for the *prabandha* canto. *Bindu* ("drop") is a very common word with numerous specialized

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meanings in various technical literatures; in music it signifies a popular vocal *alaṅkāra*. I take the pairing of the two terms here to mean an ornamental cluster (*mūrcchanā*) as opposed to a single ornament (*bindu*) – "the many" as opposed to "the one". So far as I know, this interpretation is not confirmed elsewhere in the musicological literature, but it seems entirely plausible. I am indebted to Prem Lata Sharma for pointing out that the same pairing occurs in the instrumental chapter of the *Saṅgītaratnākara*, referring to *vīṇā* strokes. *Mūrcchanā* is there defined as a sweep of all the fingers of the right hand across the strings, while the left hand vibrates the bar across the strings to produce a *kampita* effect; *bindu* is defined as a single outward stroke of the little finger, immediately damped. This being the case, I see no reason to hesitate in proposing a similar interpretation for the two terms coupled within the context of vocal ornaments.

After having argued briefly these four points of interpretation, I concede that they do not take us very far in our attempt to discover the secrets locked within this enigmatic text. Nor am I optimistic that other manuscripts of the *Bṛhaddeśī* – should any turn up – will be of much help in resolving the problems that remain in the *prabandha* canto. The most hopeful sign is that many Indian musicologists today have set a high priority on the search for additional documentation of this relatively "Dark Age" in the literature of *saṅgītaśāstra*.

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Notes

1. See References, Rowell 1987.
2. See References, Beohar 1986.
3. See References, Mataṅga 1928.
4. This is an appropriate opportunity for me to acknowledge Dr. Sharma's kindness in helping to resolve some of the puzzling questions that arose in the course of this study.
5. 23-29 August 1987, Kern Institute, Leiden, The Netherlands.
6. See verses 417cd-481 and the two figures.
7. Early twelfth century. See References, Someśvara 1925 etc. The chapters on music are in the third (1961) volume.
8. The six *aṅga*s are defined in the annotations to verses 382cd-383cd.
9. See the explanation following verse 451.
10. In this connection see verse 383cd.
11. I am indebted to Prem Lata Sharma for this information.
12. Rangaramanuja Ayyangar 1978, p.154.
13. See Kumbhā 1963, pp. 149-50.
14. See verses 438, 443, 457, 465-66, and 470 – all from the section on the *Elā*s.

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The Prabandha Canto of Mataṅga's Bṛhaddeśī : a Provisional Translation

These regional *prabandhas*, which have issued forth from the mouth of Śiva,
Are said to be innumerable [and] not knowable by those with weak minds. (360)

The *prabandhas* :
After having made a selection from among them, the venerable sage Mataṅga
Described their characteristics, addressing the sages in the following manner : (361)

The first *prabandha* is called *Kanda*, [and] the name of the second is *Vṛtta*;
The third should be known as *Gadya*, and the fourth would be *Daṇḍaka*. (362)

The fifth is called *Varṇa*, [and] the sixth is named *Āryā*;
The seventh is called *Gāthā*, [and] then *Dvipathaka* [is] the eighth. (363)

People say that *Paddhaḍī* is the ninth, [and] the tenth would be *Aḍilā*;
The one in the eleventh place is said to be *Catuṣpadī*. (364)

Dodhaka has been declared to be the twelfth, [and] *Toṭaka* would be thirteenth;
Then the *prabandha* called *Vastu* is to be known as the fourteenth. (365)

Then [comes] *Krauñcapada*, and after that *Haṃsapada* is prescribed as sixteenth;
The seventeenth *prabandha* is acknowledged to be *Śukasārika*. (366)

And *Aśvalīlā* [is] eighteenth, [and] next *Gajalīlā*;
Siṃhalīlā would be the twentieth one, [and] *Śarabhalīlā* the twenty-first. (367)

Twenty-second would be the so-called *Śukacañcu*;
Vicitra should be twenty-third, [and] *Tribhaṅgika* twenty-fourth. (368)

Caturaṅga is said to be in the twenty-fifth place,
And then the next one would be the one known as *Jayavardhana*. (369)

The [*prabandha*] in the twenty-seventh position is known as *Aṅkacāriṇī*;
The so-called *Siṃhavikrānta* is enumerated as twenty-eighth. (370)

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The twenty-ninth is named *Kalahaṃsa* by the wise;
Ghaṭa is regarded as the thirtieth, and *Cakravāla* as the thirty-first. (371)

In thirty-second place would be *Tripadī* or (as it is sometimes called) *Ṣaṭpadī*;
And *Bandhakaraṇam* has been proclaimed as the thirty-third. (372)

The thirty-fourth is called *Pāṭakaraṇam*,
And experts have declared *Kaivāṭa* to be the thirty-fifth. (373)

In the opinion of wise people *Dvipadī* is recognized as the thirty-sixth,
[And] the thirty-seventh is thought by the sage to be *Vartanī*. (374)

Thirty-eighth is the *Elā* with its many subspecies,
And then *Jhombaḍa* is considered to be thirty-ninth. (375)

And then *Dhvanikuṭṭanī* should be known as the fortieth one;
Ḍheṅkī would be next, followed by *Ekatālī*. (376)

And then we regard the *prabandha* called *Mātṛkā* as the forty-third,
And then the *prabandha* in forty-fourth position. (377)

This *prabandha* should be known as *Svarārtha*, according to the experts in song;
Karaṇam has been declared to be the forty-fifth. (378)

And the one in forty-sixth place is known to be *Varṇasvara*;
That one which is forty-seventh should be known as *Muktāvalī*. (379)

Pratāpavardhana has been declared to be the forty-eighth.
These are the forty-eight which have been correctly enumerated by the sage. (380)

Now I shall expound their characteristics in a comprehensive manner, for the sake of learned people,
As they have been declared with respect to the regulations pertaining to *pada*, *tāla*, and the like, (381)

Along with the [proper] *rāgas* to be sung, as they have been proclaimed by the experts in song.

T 376-396. The format for these annotations will be as follows : first, a citation of the text verses from the Trivandrum edition (T); second, metrical information (if relevant) from *Jayadāman* (J) – *a collection of ancient texts on*

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Sanskrit prosody... (see Bibliography, Jayadāman 1949); third, comments on textual problems (if any); and fourth, points of interest concerning the content. The translation follows Beohar's text (B), with departures acknowledged. Three lines (B 370cd-371) are missing in T and have been reconstructed by Beohar. The only other significant textual problem in this *uddeśa* is a gap of eight syllables in 381d, for which Beohar has proposed the compound *padatālādisaṃśrutaiḥ*, which is metrically appropriate but almost surely not the original author's solution. The scribe of the Trivandrum edition obviously had trouble in keeping his numbers straight and did not check the names of the *prabandhas* listed in the *uddeśa* against those in the main text.

Of the forty-eight *prabandhas* here enumerated, five (*Āryā, Gāthā, Dvipathaka, Toṭaka,* and *Aṅkacāriṇī*) are either missing from the text or garbled beyond hope of reconstruction. There may be some significance to the number 48 because earlier lists of the types of literary *prabandhas* tend to be organized into groups of 12 and/or 24. Many of the names appearing here are common to *tālas, chandas,* and *prabandhas*, and it is not clear what relationship, if any, is signified except in a few specific cases. The overall organization of the canto follows the following plan : first, an opening group, most of whose names are also names of poetic metres; second, a group of songs with no obvious common denominator; third, the *Elās* with their many subdivisions, occupying perhaps 45% of the canto; and finally a group in which matters of rhythm and poetic diction receive special mention, perhaps following the author's train of thought in identifying these as distinctive features of the several *deśī Elās*. Word association appears to be the main connecting thread in the *prabandha* canto, and in all probability the sequence of *prabandhas* does not reflect any profound underlying scheme or carry any special meaning.

[1] That [*prabandha*] which is devoid of *tāla*, [but which] consists of *pāṭa* and *biruda* – (382)

This is [to be known as] *Kanda*, composed of words from the *Karṇāṭa* and other regional languages;
Kanda and the other *prabandhas* are well-known indeed in practice.

T 397-398ab; J 1.13.37, i.e. quatrains with lines of *ya ya ya ya la*. In this and many of the following *prabandha* descriptions Beohar has made only minor grammatical emendations to the text of T. *Kanda* introduces us to three of the six structural functions from which the *prabandha* genre was assembled : (1) *pada*, a line, stanza, or section of meaningful text, (2) *pāṭa*, a section featuring recitation of onomatopoeic syllables representing the various drumstrokes, (3) *biruda* (or, as it was often written, *viruda*), a section of text eulogizing the patron or subject of the song, (4) *svara*, a passage of *sargam* syllables, (5) *tena* (or *tenaka*), a vocalise on the word "*tena*", repeated many times, and (6) *tāla*, a section in which the song is measured by one of the *deśī tālas*, which is informative chiefly in its implication that the remaining five formal components may not always have regulated in this manner.

Although (with one possible and interesting exception) their precise order is not known, a few deductions are possible : *pada* is a typical beginning gambit but could occur anywhere in the song; *biruda* seems appropriate at or near the end; *tena* seems to be an interlude; the two syllabic components, *svara*

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and *pāṭa*, may appear anywhere but we may infer that they too often served as interludes between lines or sections of meaningful text. I like to think of *biruda* as a "signature", often specified by Mataṅga with some variation of this formula : "Then one is to include the name of the subject of the song and the name of the singer." This panegyric nature of many of the *prabandhas* is perhaps the main semantic thread linking them with the various literary *prabandhas*. Theirs is the world of the princely patron and the tradition of ornate court poetry, not the world of the theater.

[2] [The *prabandha*] *Vṛtta* [is to be performed in the metres] *Āryā, Dvipatha, Gāthā, Dodhaka,* (383)

And *Toṭaka,* but there is never any prescription pertaining to *tāla*;
The high status attributed to these [*prabandhas*] by the sages is clearly a consequence of their metre. (384)

Svara occurs at the end, and also an elaboration . . . . . .
. . . . . [text obscure] (385)

T 398-400ab. Classical texts list two specific metres of this name : J 1.10.12 (*bhā bhā bhā ga*) and J 1.20.13 (*rā ja rā ja rā ja ga la*); *Vṛtta* is also a general name for an important class of meters. J, p.154, describes the *Āryā* metre. *Dvipatha* is not indexed in J. *Gāthā* is another name for *Āryā*, but is also listed in J 1.19.20 as *mā sa sa. Dodhaka* (J 1.11.27) : *bhā bhā bhā ga ga,* and *Toṭaka* (J 1.12.55) : *sa sa sa.* The sixteen syllables missing from 385bc, for which Beohar has proposed no solution, render this verse in such a mangled form that any translation would be completely conjectural.

[3] That [*prabandha*] which is sung with *tāla* at its end, along with the name of the patron whose praises are being sung –
Experts in song have proclaimed this to be *Gadya.* (386)

T 400cd-401ab. *Gadya* is an elaborate but nonmetrical prose composition, and hence the name appears out of place here. 386a is open to some question : T = *vrāto,* which B has emended to *prānte.*

[4] The song known as *Daṇḍaka* is composed of *pada* and includes both *Tāla* and *svara*, with *pāṭa* [syllables] in the middle [section]. (387)

T 401cd-402ab. The word *Daṇḍaka,* from *daṇḍa* (rod or stick), is a cognate of the Greek δένδρον (tree) and is used metaphorically to signify a row or line. With reference to Sanskrit metrics, the name is assigned to a class of metres with stanzas ranging from 4 x 27 syllables to 4 x 999! From this and other references, it seems reasonable to infer that vocables served as interludes between text lines.

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[5] Adorned with *biruda* [pertaining to such meritorious qualities as] power, generosity, and prosperity,
And accompanied by *tāla*, *Varṇa* should be [sung] in the *Karṇāṭa* language. (388)

T 402cd-403ab. The sense of the name *Varṇa* may be to call attention to the prescribed subject matter and/or the specified language. The many references to regional languages of the South, along with other features, lead me to postulate a southern origin for the *prabandha* tradition, deeply influenced by the Karnatic/Dravidian milieu.

[9] *Paddhaḍī* is comprised of *svara* and *pāṭa*, as well as *tāla*,
Conjoined with [sections of] *biruda* in any language. (389)

T 403cd-404ab. The sense of this unusual name, which is not among the metres listed in J, may be to highlight the prominent role of the syllabic components. T gives the name as *Vardhatī* in the *uddeśa*, and *Pāṭalī* in this verse, and the name appears in various forms in later treatises.

[10] Where a brilliant elaboration of *svara*s occurs at the end of each *pāda*,
[And the *prabandha* is] regulated by *tāla*, its name should be *Aḍilā*. (390)

T 404cd-405ab. The meaning of *Aḍilā* is obscure, and T names this *prabandha Ardhilā*; subsequent authors contribute to the confusion. Neither name appears in J, but Beohar cites a metre consisting of 16 *mātrā*s per line and with the following restrictions : the final two syllables of each line are always short, *ja-gaṇa*s are forbidden throughout, and caesura must occur at the end of the second and fourth lines.

[11] Where there is a song ... , regulated by *tāla*,
And conjoined with *svara* and *tenaka*, this one should be known as *Catuṣpadī*. (391)

T 405cd-406ab. *Catuṣpadī* is a common name for quatrains of two parallel couplets, but in the present context (and depending on the reconstruction of the badly garbled text of T) it may simply mean that the song should include four of the six structural functions. T 405c reads *parūpratipadārtham* (= ?), emended by B to *parūpratipadārdham* – possible orthographically, but not much help in clarifying the meaning.

[12] [*Dodhaka* is that *prabandha* in which], after having sung the first half, *svara* then occurs in the second half . . . [?] (392)

T 406cd. The name *Dodhaka* does not appear in the present text; its metrical specifications appear above under *Vṛtta*. Textual problems mount up in this section, and Beohar has posited a gap between his single line 392 and the fifth syllable of 393a, on the basis of the *prabandha*s enumerated in the *uddeśa*.

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[14] [Where there occurs . . .] and *tena*, and then the remainder consists of *svara*, *Vastu*, among the *deśī* songs, is suitable for use in the drama. (393)

T 407, in which (after the initial gap of four syllables) sense is restored for most of the remainder of the *prabandha* canto. B, in 393b, emends T's *tato varī* to *tatasvaram*. *Vastu* is a later synonym for *prabandha*, as well as a common generic term for a musical composition or a formal component thereof. This verse contains the only explicit reference to the theater tradition in the entire canto.

[15] In song, [when there occurs a *prabandha*] consisting of *pada*, *svara*, and accompanied by [the *tāla*] *Pratitāla*,
It is the view of experts in *gāndharva* that its name should be *Krauñcapada*. (394)

T 408. *Krauñcapadā* (J 1.25.4) signifies a complex metre with three caesuras in each line, dividing the line into groups of 5, 5, 8, and 7 syllables : *bhā mā sa bhā na na na na ga*. The two options for *Pratitāla* are given in Figure 2. *Krauñcapada* is the first in a series of *prabandha*s in which the rhythmic, metric, and/or formal structure is compared to the anatomy or gait of a bird or animal, a very common metaphor in Indian musical speculation; the general progression is from biped, to quadruped, to octoped!

[16] That song which is sung with the first *pāda* in Sanskrit and the second in one of the regional languages,
Along with *Prāsa* – people know this one as *Haṃsapada*. (395)

T 409. If a poetic metre is implied by the name, there are two contenders, each with strong similarities to *Krauñcapadā* : (1) *Haṃsapada* (J 1.24.8) – *bhā mā sa bhā na na na ya*, and (2) *Haṃsapadā* (J 1.25.1) – *tā ya bhā bhā na na na na ga*, with similar caesuras. Ornate, jingling sound effects (*prāsa* and *yamaka*) appear to be characteristic of the *prabandha* genre.

[17] That [*prabandha*] which includes two *tāla*s and also both *pada* and *pāṭa*,
In the form of a question and answer, is said to be *Śukasārika*; (396)

. . . if its text is in the *Karṇāṭa* language or a mixture of [two] languages,
With words in the form of a conversation, this [*prabandha*] would be *Śukasārika*. (397)

T 410-411. Beohar has supplied *yaḥ syāt* to fill a gap of two syllables at the beginning of 397a, a benign step which cannot distort the meaning in any significant way. T refers to this song as *Śukasārita* in the *uddeśa* and here in 410d, but as *Śukasārika* in 411d. *Śukasārikāpralāpana* (teaching parrots and mynah birds to speak) is listed among the traditional 64 arts set forth by Vātsyāyana in the *Kāmasūtra*. The present description is one of the important pieces of information in the *prabandha* canto, and it is easy to infer how it

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might be performed with the two roles delineated by a different rhythmic organization as well as by the text.

[18] That [*prabandha*] in which, having sung the first half with *svara*s in the *Turagalīlā* [metre],
The second half is sung with [passages of] *biruda* – this is known as *Hayalīlā*. (398)

T 412. The *Turagalīlā* metre is not listed in J, but there is a metre named *Hayalīlāgati* (J 1.23.4) : *na ja bhā ja bhā ja ja la ga*, entirely without caesura! This *prabandha* is listed as *Aśvalīlā* in the *uddeśa*.

[19] When [a *prabandha*] made entirely like *Hayalīlā* is performed in the *tāla* [known as] *Gajalīlaka*,
It should be known as *Gajalīlā*. (399)

T 413. The *tāla* mentioned in this verse is given as LLLLV in the list of *deśī tāla*s in the *Saṅgītaratnākara* (subsequently referred to as SR). Beohar has emended T's *gajalīlākṛtaṃ* (413a) to *hayalīlākṛtaṃ*.

[20] That [*prabandha* which is rendered] in the *Siṃhalīlā* metre, consisting of *svara* and *tenaka*,
[And] which is sung with *biruda* – this would be *Siṃhalīlā*. (400)

T 414. The *prabandha* obviously refers to the metre listed in J 1.8.24, with quatrains consisting of *rā ja ga ga* lines. The description suggests a pleasantly rhythmic play of vocables, followed by the final encomium.

[21] When there is [a *prabandha*] with eight sections of *pada*, linked by *svara* and *pāṭa*,
[And] consisting of eight *rāga*s [and eight] *tāla*s, this one is held to be *Śarabhalīlā*. (401)

T 415. J lists four metres with the word *śarabha* as part of their name (i.e. 1.14.14, 1.14.15, 1.14.27, and 1.15.8) but none with precisely this name. It would be consistent with the tradition of Indian song if the meaningless syllables served as interludes between the eight sections of meaningful text, each of the latter distinguished by its own scalar and rhythmic structure.

[22] That [*prabandha*] which has *rāga* at its beginning, along with *gamaka*s, [and then] accompanied by *tāla*
Along with *svara* and *pāṭa*, [and which is] well sung in one or another of the regional languages – (402)

The aforementioned is *Śukacañcu*, a favorite of people everywhere.

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T 416-417ab. The name of this *prabandha* is a rather labored pun on (a) the idea of *rāga* ("coloured") and (b) the "beak" (i.e. the opening section) of the song. In this context *rāga* must signify the typical improvisatory exposition of the chosen scale and its characteristic ornaments, followed by the remaining formal components under the rhythmic control of an appropriate *tāla* cycle. Little wonder that the author chose to comment on its popularity – this could be a description of the archetypal Indian song. Like *Ḍheṅkī* (see below), *Śukacañcu* is passed over by most later authors, probably because the practice it describes had by their time become so common that it failed to distinguish any one type of song. It is also worth mentioning that the *Bṛhaddeśī* is apparently the earliest extant treatise to introduce the word *gamaka* in the sense of vocal ornament.

[23] *Vicitra* is declared to be [that *prabandha*] which is adorned with *svara* and *tāla*, (403)

[And] with *pāṭa*s, *biruda*, and *tenaka*s, [and which is sung] in various *deśī* languages.

T 417cd-418ab. Beohar has emended T's *pādair* to *pāṭair* in 403d. *Vicitra* received its name because of its diversity, and it includes all the six structural functions. As usual there is no indication of their exact order. With only a few remaining exceptions, we begin to leave the domain of songs with some possible relationship to the standard metres of Sanskrit verse.

[24] *Tribhaṅgi* is held to be [that *prabandha*] which consists of *pada*, *svara*s, and also *pāṭa*s, (404)

In which the *pada* [sections] contain a mixture of three metres and three *tāla*s.

T 418cd-419ab. There is also a very complex metre of this name (J 1.27.2), but the sense of *Tribhaṅgi* here is obviously to emphasize the song's "threeness" : three metres, three *tāla*s, and also three of the six formal components. If it is not a purely theoretical concoction, *Tribhaṅgi* has the potential for considerable rhythmic and metric variety. Once again Beohar reads *pāṭair* (404c) for T's *pādair*, which seems reasonable to me.

[25] *Caturaṅga* is said to be [that *prabandha*] which is sung with four *rāga*s and [four] *tāla*s, (405)

[And] in four languages, by those who are proficient in the songs.

T 419cd-420ab. The author has inserted a malicious pun in this verse : *gītacaturaiś* ("by those who are *clever* in the songs"), from *catura* (quick, clever), played off against *catur* (four).

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[26] When [a *prabandha*] consisting of a garland of victory words such as "vijaya" and "jaya" is sung with victory as its theme, (406)

Let this one be known as *Jayavardhana*.

T 420cd-421ab. By means of his many repetitions of the keyword *jaya*, the author makes sure that nobody will miss his point. The *uddeśa* lists a *prabandha* named *Aṅkacāriṇī* as twenty-seventh, of which nothing is known. T skips directly from *Jayavardhana* to *Siṃhavikrānta*.

[28] Where [a *prabandha*] consists of four sections [and] eight *pāda*s of meaningful text, (407)

Bound together with *Ādi tāla*, this one should be known as *Siṃhavikrānta*.

T 421cd-422ab. The *Ādi tāla* of Mataṅga's day was, of course, not the popular *tāla* heard in South Indian music today; it appears in the *tāla* canto of the SR as a simple *laghu* duration.

[29] Having first sung one *pāda*, followed by a passage of *svara*s, accompanied by *Jhaṃpa* [*tāla*] and other *tāla*s, (408)

This [*prabandha*] would be [the one named] *Kalahaṃsa*.

T 422cd-423ab. There are two poetic metres of this name indexed in J (1.12.29 and 1.13.39), but I think it unlikely that either is intended here. The SR lists *Jhaṃpa tāla* as DVDVL. The compound *jhaṃpāditālasaṃyuktaḥ* (409a) could also mean "accompanied by *Jhaṃpa* [and/or] *Ādi tāla*s".

[30] *Ghaṭa* is [that *prabandha*] in which the first half consists of *tena* [and the remainder should be performed] in a manner similar to *Dvipadī*. (409)

T 423cd. *Ghaṭa* is represented here by a single line of text, so the description may be incomplete and any interpretation must be conjectural. The specifications for the *prabandha* named *Dvipadī* appear below, although it is not clear whether this line refers to the *prabandha*, to the metre (J 6.23), or to a couplet in general.

[31] That [*prabandha*] which, after having sung the final word, is sung once again, adorned with *yamaka*s –
This one is declared to be *Cakravāla*. (410)

T 424. This is only one of many references to the special rhyming techniques of the tradition of ornate court poetry : *prāsa*, *yamaka*, and *śleṣa* (although the latter word does not appear in the *prabandha* canto, it is described clearly enough and the device becomes the main feature of the *prabandha*s *Māṭṛkā* and *Svarāṭha* [q.v.]).

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[32] That [*prabandha*] which may be rendered in any *tāla* whatsoever, [but whose words] are restricted to *birudas*,
And which is sung in two parts, with repetitions . . . (411)

T 425. The names *Tripadī* and *Ṣaṭpadī* appear only in the *uddeśa*, and I am deeply suspicious of the text in 411cd. The final word *dvidhā* ("twofold"), which I have translated as "in two parts", may refer to the two performances options implied by the missing titles, namely, with either three or six sections.

[33] *Bandhakaraṇam* is that [*prabandha*] which is sung by the gandharvas, with the *Karaṇa tāla*, [and]
With *svaras* accompanied by drum syllables, and next – (412)

T 426. The specifications of the *karaṇa tāla*, which we shall encounter in several subsequent references, are not known, but there appear to be two other possibilities : (1) the *Karuṇa tāla* (SR : single G duration), or (2) the *tāla* named *Karaṇayati* (SR : DDDD).

[34] [We also include] the so-called *Pāṭakaraṇam*, as it has been described, consisting of *Hastapāṭas* and *svaras*.

T 427ab, another *prabandha* represented by only a single line of text. On the strength of the name as it appears in the *uddeśa*, Bcohar emends T's *pādākhyaṃ* to *Pāṭākhyaṃ*. The 88 types of *Hastapāṭas* are enumerated in SR 6.828 ff.

[35] That [*prabandha*] which is sung using only *pāṭa* syllables [and] accompanied by *tāla* – (413)

This is known by the gandharvas to be *Kaivāṭa*.

T 427cd-428ab. This *prabandha* is referred to as *Kaivāḍa* by later authors, but both names are obscure. Although syllables have been featured in this and the two previous *prabandhas*, this section of the canto appears to be a "grab-bag" of miscellaneous songs with no common denominator.

[36] That [*prabandha*] which is to be rendered in *Karaṇa tāla*, in conjunction with the *Dvipadī* metre – (414)

Its name should be *Dvipadī*, as has been proclaimed by those who know the *prabandhas*.

T 428cd-429ab. We have referred above to the elusive *Karaṇa tāla* and to the metre *Dvipadī*. It is worth remarking that in the various combinations of metres and *tālas* mentioned here and there in the *prabandha* canto, the *tāla* cycles are

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almost always simpler, shorter, more regular, and feature shorter durations than the poetic metres with which they are associated. By reconstructing hypothetical lines, it is obvious that the periods of *tāla* and metre will not always coincide, and it is not clear how the obligatory metric caesuras would be performed when combined with a *tāla* cycle.

[37] That [*prabandha*] which is sung with whatever initial note one prefers, [and] in which only the *aṃśa* may serve as the final, (415)

[And] in which it is desirable to include both the name of the patron and the singer,
While avoiding [the four *tāla*s] *Kaṅkāla, Pratitāla, Drutamaṇṭha,* and *Kuḍukkaka,* (416)

And which also includes *svara*s – this is considered to be *Vartanī.*

T 429cd-431ab. The specifications for *Vartanī* provide some remarkably detailed information not found elsewhere in the canto. The four *tāla*s to be avoided are either the same as, or variants of, those specified for the four principal *Gaṇa Elā*s, so the author's intent in this puzzling passage may simply be to distinguish the present *prabandha* from the important category which follows.

[38] That [*prabandha*] which begins with two *pāda*s, decorated with *anuprāsa,* (417)

[And which] is sung nowadays with *anuprāsa* in both the third and fourth [*pāda*s],
. . . . . with *anuprāsa* [also] in the fifth, (418)

And in which the four *gīti*s occur in each *pāda,*
[*Anuprāsa* is prescribed after one has sung half of each *pāda*] (419)

And in which occur descriptive words pertaining to [meritorious qualities such as] generosity, prosperity, noble conduct, courage, heroism, and the like –
Experts in song explain the *Elā* in this manner. (420)

It . . . . is to be sung by experts in song, employing the [various] forms of song.
The *Elā* should be rendered with [the four *tāla*s] (421)

Maṇṭha, Dvitīya, Kaṅkāla, and *Pratitāla.*
In the opinion of some people, it is desirable [to include] a signature (422)

Consisting of the name of the patron being described, and [also the name of] the singer.

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[Thus] the *Elā* is to be performed by the skillful, consisting of the pleasing qualities of song, (423)

Furnished with metres and *gaṇa*s, [and] containing *alaṃkāra*s and *rasa*.

T 431cd-438ab. J 1.15.29 lists one metre of this name (*sa ja ja na ya*, with caesura after the fifth syllable), but I can see no connection between this pattern and the metric specifications given below for the various *Elā*s. There is a break of seven syllables in 418c and another of two syllables in 421a. I am indebted to Harold S. Powers for the suggestion that the descriptions of the *Elā*s, which dominate the canto, may be a later addition to the text; indeed I suspect he is correct. The above general specifications for the *Elā*s contradict special features mentioned in the case of individual songs, but this is not uncommon in Sanskrit musical treatises. I have analyzed the *Elā* subgenre in some detail in my article "The songs of Medieval India". For an overview of the *Elā*s as presented by Mataṅga, see Figure 1 on page 139. Of the *Elā*s in general, we may say the following : they included five *pāda*s and were panegyrics, concluding with what I have referred to as a "signature" (*nāmāṅkitā*); they were metrical songs, organized in this canto in a general progression from "strict" to "relatively free"; they featured ornate poetic diction with special sound effects; and they were replete with emotional expression, with frequent references to *rasa*.

[the *Gaṇa Elā*s]

Nādāvatī has been proclaimed as the first, then *Haṃsāvatī* is thought [to be second]; (424)

Nandāvatī is designated as the third, and *Bhadrāvatī* the fourth.
Born of the Ṛg and other Vedas [and] coloured with variegated sounds,
Thus the *Elā* has been declared by the wise to be fourfold, on the basis of its [metric] *gaṇa*s. (425)

T 438cd-440ab. See figure 2 on page 140 for the properties of the four main *Gaṇa Elā*s, displayed in tabular format. The information given here is so specific that one's suspicions are immediately aroused. I like to think of these descriptions as a "map" of Indian song styles, because they do, in several respects, demarcate a miniature universe : a spectrum of four culturally significant colours, an array of four deities with differing attributes, the four major *rasa*s, the four classes of society, four distinct geographical regions representing the main points of the compass, and four sets of systematic permutations in the more technical domains of *rāga, tāla*, and metre. The author's intent was to outline, in effect, a complete grid of exclusive possibilities – a permutation matrix – for the four principal *Gaṇa Elā*s. But I suggest that we must regard this formulation as an ingenious exercise in classification, not an impartial account of contemporary practice. Nevertheless, this important portion of the *Bṛhaddeśī* delivers a very early and extremely

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powerful correlation of the various musical parameters that was considered authoritative by later authors and undoubtedly helped to reinforce many of their stylistic preferences and cultural associations. I have added adjective clusters to help amplify the twin domains of *Vṛtti* and *Rīti*. It will be apparent that any such classification must fail to produce four distinct "styles", so what results is (a) the "weak" pairing of *Nādāvatī/Bhadrāvatī* and (b) the "strong" pairing of *Haṃsāvatī/Nandāvatī* – the extreme pair and the mean pair of the columns in Figure 2. With respect to the more technical issues, both the specified *tāla*s and the metres can be interpreted as a set of exclusive permutations; not so with the four *rāga*s, which appear to be chosen mainly because of their popularity. The classic metric treatises list 37 different metres with eighteen syllables per line, but only two of these – both described as *bhā bhā bhā bhā bhā sa*, but with different caesuras – follow the pattern of 5 + 1 *gaṇa*s, and their pattern does not coincide with that of any of the four *Gaṇa Elā*s. So one is forced to conclude that these songs were set to an artificial category of meters, one that was not practiced by the major poets nor recognized by the authorities on metrics.

The *Elā Nādāvatī*, pleasing and decorated with *varṇa*s and *alaṃkāra*s, (426)

Is sung with *Maṇṭha tāla*, [and has] *nāda* in each *pada*;
It should be rendered with *Ṭakka rāga*, [which is] pleasing to everyone. (427)

Its colour is white, and its *rasa* is said to be *śṛṅgāra*;
Kaiśikī has been designated as its *vṛtti*, [and] *Pāñcālī* is desired as its *rīti*. (428)

Sarasvatī is its deity, and its class is that of the brahmins.
Where five *candra-gaṇa*s and one *svar-gaṇa* [occur], (429)

The *Elā* named *Nādāvatī* has been ordained by earlier scholars.

T 440cd-444ab. The reference to *nāda* in each line of text suggests either (a) a nonmetrical prelude to each line, or (b) a metrical line that begins with meaningless syllables and then proceeds to meaningful text. Just how either practice would be reconciled with the strict succession of metric *gaṇa*s must remain an open question. It is not clear which form of *Maṇṭha tāla* was intended here; by the time of the SR this popular *tāla* had apparently subdivided into ten different varieties.

Haṃsāvatī is that [*prabandha*] which flows along evenly, imitating (430)

The gait of a swan, including both *nāda* and *pada*.
Dvitīya tāla is sung there, with *Hindola* [*rāga*]. (431)

Red is said to be its colour, [and] Durgā its deity;
Ārabhaṭī has been proclaimed its *vṛtti*, [and] *Lāṭīya* is desired as its *rīti*. (432)

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Its class has been declared to be that of the *kṣatriya*s, and *raudra* is its *rasa*;
Where five *anala-gaṇa*s and a sixth *vāyu-gaṇa* [have been rendered] thus, (433)

The *Elā Haṃsāvatī* has been recognized by those proficient in song.

T 444cd-448ab.

Employing light *gamaka*s, [and] the *rāga Mālavakaiśika*, (434)

The *Elā* named *Nandāvatī* is sung with [the *tāla*] *Pratitāla*.
Indrāṇī has been declared its deity, [and] *Sāttvatī* is its *vṛtti*; (435)

Its *rīti* is said to be *Gauḍī*; the wise have declared that yellow is its colour.
Its *rasa* has been taken to be *vīra*, and it is born of the *vaiśya* class. (436)

Everything is to be performed as in *Nādāvatī*, including the *rāga* [?].
Consisting of five *ambara-gaṇa*s and one *mārtaṇḍa-gaṇa*, (437)

The *Elā Nandāvatī* should thus be known by the experts in song.

T 448cd-452ab. The reference to *Nādāvatī* trades on the similarity of the two names and surely can mean little else. The compound *rāgapūrvakam* in 437b is enigmatic. I have translated it, with considerable misgivings because of the obvious contradictions, as "including the *rāga*", but it could also mean "[with the exception of] the above-mentioned *rāga*". Neither makes much sense in view of the other, differing specifications for the two songs.

Each of its *pada*s filled with *mūrcchanā*s and *dhvani*, (438)

The *Elā* named *Bhadrāvatī*, born of the *śūdra* class,
Is sung with *Kakubha* [*rāga*], accompanied by the *Kaṅkāla tāla*. (439)

Black is its colour, and it is adorned with the *Vaidarbhī rīti*;
It is composed of the *Bhāratī vṛtti* and decorated with the *bībhatsa rasa*. (440)

Vārāhī has been designated as its deity by song experts.
Where five *bhūmi-gaṇa*s and a sixth *jala-gaṇa* [have been] thus [performed], (441)

The so-called *Bhadrāvatī* has been ordained by eminent sages.

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T 452cd-456ab. The reference here to *mūrcchanā*s probably means ornaments in general; I shall have more to say in the next entry.

The *gamaka*s situated in the *pāda*s numbering three words [each ?] should be (442)

Performed with abundant *mūrcchanā*s and *bindu* – thus has the *Elā* been described.
And then the name of the patron should be properly mentioned, (443)

And after that one's own name; its *rasa* should be playful.

Thus has been described the group of four *Gaṇa Elā*s.

If the fourth *pāda* is elaborated in the same manner as the third *pāda*, (444)

The *Elā* becomes mixed, so spake the sage Mataṅga.
Here the *Elā* named *Saṅkara* [has been declared to be] the fifth. (445)

T 456cd-459. There is a gap of three syllables at the end of T 459, and it seems clear that a verb is intended. The meaning of 442cd is somewhat less than crystal clear. The words *mūrcchanā* and *bindu* are often linked in various passages in the *prabandha* canto, in contexts that lead me to conclude that the author is referring to two important types of vocal ornaments. The first canto of the *Bṛhaddeśī* contains an exposition of *mūrcchanā* in the more familiar sense – as the set of modal "rotations" of the basic scales – but that meaning is clearly inappropriate for the present context. I take the author's meaning here as a reference to multiple and single ornaments, i.e. ornamental clusters (*mūrcchanā*s) and single notes (*bindu*). This interpretation, as far as I know, is not confirmed elsewhere in the main line of Sanskrit musical treatises, but it is surely not irreconcilable with the standard definition and the etymology of the word. Elsewhere in the literature, *mūrcchanā* and *bindu* appear as names of *vīṇā* strokes, but I see no reason to infer this meaning here.

[the *Mātrā Elā*s]

Ratilekhā, *Kāmalekhā*, *Bāṇalekhā*, and also *Candralekhā* –
Thus Vallabha enumerated the *Mātrā Elā*s. (446)

Of these, when [a *prabandha*] consists of eleven *mātrā*s in each of the [first] two lines
And thirteen in the third, composed of the so-called *rati-gaṇa*s, (447)

And is reckoned by experts on the basis of its syllables,
This has been given the name *Ratilekhā* by those who know the song treatises. (448)

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Kāmalekhā is that [*Mātrā Elā*] in which there are twenty-two *mātrās* in the first section,
An equal number in the second, [and] twenty in the third. (449)

If there be *mātrās* numbering twice-sixteen in [each of] the three *pādas*,
[And the *prabandha* is] composed of *bāṇa-gaṇas*, it is said to be *Bāṇalekhā*. (450)

Candralekhā is that [*Mātrā Elā*] in which there are *mātrās* numbering forty-three
In [each of] the first pair [of sections] and one less in the third. (451)

Thus has been described the group of four *Mātrā Elās*.

T 460-465. The *Mātrā Elās*, like the *Gaṇa Elās*, are metrical but in a somewhat different sense; they are measured in terms of the aggregate of syllabic quantities, rather than a strict sequence of short and long durations. Their structure results from the permutation of the available metric feet (see below), and their only other requirement is that each stanza or section must contain the correct number of *mātrās*. The numbers given in this passage suggest a pattern of sorts, but are typically – even perversely – inconsistent; I have supplied a tidier version on the lower part of Figure 1, which is found in some (but by no means all) of the later treatises. This section of the text is clear as crystal, but it may simply be wrong! What I find especially puzzling is the inconsistency with regard to the relative length of the final section vis-à-vis the two previous ones. One can readily understand why a subsequent author would be tempted to "clean up" this contradictory material, particularly so if the result was to bring this venerated text into conformity with the musical practice of his day.

The various *gaṇas* are identified in SR 4.66. The so-called *rati-gaṇas* are the four disyllabic permutations of longs and shorts, i.e. GG, LG, GL, and LL. Recalling that L = one *mātrā* and G = two, it is obvious that one complete set of permutations would exceed the eleven-*mātra* line by one, and, similarly, that three complete sets would exceed the thirty-five-*mātrā* total (for *Ratilekhā*) by one. Patient readers may make similar calculations for the three remaining *Mātrā Elās*.

Kāmalekhā, continuing this scheme, is organized by means of the eight possible permutations of the trisyllabic *kāma-gaṇas*, i.e. GGG, LGG, GLG, LLG, GGL, LGL, GLL, and LLL. Similarly, *Bāṇa-lekhā* is assembled from the sixteen possible permutations of the quadrisyllabic *bāṇa-gaṇas*, i.e. GGGG, LGGG, GLGG, etc. *Candralekhā* would presumably be constructed from a mixture of the previous *gaṇas*.

The word *dhātu* in 448b marks the only appearance of that word in the *prabandha* canto, and here it seems highly unlikely that its later meaning can be applied, that is, as one of the four large sections (*udgrāha, melāpaka, dhruvaka,* and *ābhoga*). I have translated it here as "syllable" in the sense of the elements from which the *prabandha* was to be assembled. I am aware that this interpretation may be controversial. In this passage the words *caraṇa, aṅghri,* and *pāda* are used, with no apparent specialization of meaning, to denote the three sections of the *Mātrā Elās*.

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Does anyone know who Vallabha was ?

[the *Varṇa Elās*]

Here there is no rule pertaining to *tāla*, nor to *rasa*, nor to *rāga*,
[But] there is a rule pertaining to syllables, [and] for that reason the *Varṇa Elā* received its name. (452)

Madanavatī, *Śaśilekhā*, *Prabhāvatī*, *Mālatī*, and also *Lalitā*,
Hemavatī, [and] *Kusumavatī* are the seven *Elās* regulated by syllables. (453)

These seven, numbering from eleven to seventeen syllables respectively,
Are sung throughout this world by the gandharvas, with soft words and harmonious sounds. (454)
Madanavatī has been given the name *Alalita* [?], *Śaśilekhā* [is rendered] with *laghu gaṇas*,
And *Prabhāvatī* is more pleasing because of the abundance of *guru gaṇas*. (455)

The *Elā Mālatī* is composed of *guru* and *laghu* [syllables], adorned with sweet sounds,
Full of *rasa*, [and] pleasing because of its many *gamakas* and *alaṃkāras*. (456)

Lalitā, having been sung by the gandharvas, [is] regulated by light syllables;
Its second and third sections [are to be rendered] like the first, with *gamakas* incorporating *bindu* and *mūrcchanā*,
And then *biruda* occurs at the end, consisting of soft words and *gamakas* with decorative pauses. (457)

There should be three such sections in all, composed of words with *laghu* syllables, (458)

And then should be inserted the name of the patron, along with a description of his heroic deeds, pleasant pastimes, and the like,
And after that the name of the singer. (459)

Thus the species of *Varṇa Elā* have been enumerated in proper order by Mataṅga.
The *Varṇa Elā* has been proclaimed to be that [*prabandha*] in which words (460)

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[Pertaining to] meritorious qualities such as majesty, fortitude, splendor, and the like are heard.
It is sung accompanied by [the four *tāla*s] *Maṇṭha, Dvitīya, Kaṅkāla,* [and] *Pratitāla.* (461)

Now it is evident why it has been described as a single species :
The seven *Varṇa Elā*s are said [to exemplify] the same *rasa,* and further – (462)

Ramaṇī, Candrikā, Lakṣmī, Padminī, Rañjinī, Mālatī, and *Mohinī* –
These are [a second set of names for] the seven *Varṇa Elā*s. (463)

T 466-477. For a survey of the fourteen *Varṇa Elā*s see Figure 1 on page 139, and for the *tāla*s mentioned in 461 see Figure 2 on page 140. The text begins to disintegrate, reaching total confusion at the end of the description of the *Varṇa Elā*s (B 471-472; T 485-486). The *Varṇa Elā*s were freer than the two previous species of *Elā* and are listed simply by the number of syllables in each line of text, from eleven through seventeen; they were apparently unrestricted with regard to such matters as *rāga, tāla,* and *rasa.* Only the first five of group one are included in the present text, and the description of *Lalitā* is given twice. Why *Madanavatī* is named *Alalita* is not clear, and it seems to be an obvious error. Of Bcohar's several minor emendations in this passage, only one requires acknowledgment : he reads *sagamakam* (457b) instead of T's *sayamakam,* and I must say that I agree.

[the second group of *Varṇa Elā*s]

Where there is *samā yati* in both the first and second *pāda*s,
And a profusion of *nāda* in each *pāda,* the "six-footed" *Ramaṇī* [is recognized]. (464)

Candrikā is declared to be [that *Varṇa Elā*] in which [first] *srotogatā*
And then *samā* [*yati*] occur in the first two *pāda*s, conjoined with *bindu gamaka*s. (465)

Where there is [first] *gopucchā,* [then] *samā,* and then *srotogatā* [*yati*] in the three *pāda*s,
And including *mūrcchanā* and *nāda,* this is said to be the *Elā Lakṣmī.* (466)

The *Elā Padminī* is said to consist of *varṇa* and *dhvani*
In the first, second, third and fourth *pāda*s. (467)

The *Elā* named *Rañjinī* would be that [*prabandha*] with *samā* [*yati*] in the first [*pāda*],

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Srotogatā in the second, and *Gopucchā* in the third, with a profusion of *gamaka*s. (468)

The *Elā Mālatī* is thought to consist of four *pāda*s, with short and long syllables,
And rendered with *prāsa*s, accoding to one's desires. (469)

Consisting of five *pāda*s [and] endowed with *mūrcchanā gamaka*s,
The auspicious *Mohinī* should be known as the seventh of [this group of] the *Varṇa Elā*s. (470)

T 478-484. This second group is apparently a description of the seven *Varṇa Elā*s according to a different tradition. Here the emphasis is upon tempo and style of ornamentation, and the members of the group (which includes one that duplicates one of the names from group one – *Mālatī*) are distinguished from one another on the basis of their *yati*, i.e. whether at an even speed, accelerating, or decelerating. And this, by the way, is the only reference to any kind of tempo in the entire canto. Once again we encounter references to *mūrcchanā* that clearly imply florid ornamentation. The obscure reference to the "six-footed" *Ramaṇī* suggests that it either includes six text units or may in some way be related to the *prabandha Ṣaṭpadī*. I take exception to Beohar's emendation of T's *yadiṣṭakā* (469c), and my translation as "according to one's desires" is based on Dr N. Ramanathan's suggestion that *yatheṣṭakā* is a more acceptable reading.

Deviation from common practice, deviation from the treatises, and redundancy are to be avoided,
Along with error, lack of refinement, rendering the text in the wrong order or with the wrong meaning, (471)

Uncertainty, lack of skill in separating the text . . . . .
Thus, as has been declared, a group of four *tāla*s pertaining to the *Varṇa* [*Elā*s]. (472)

T 485-486. Here the text collapses altogether, beginning with an incomplete list of the [presumably] ten *doṣa*s of song, which readers may compare with the similar list in SR 4.379-380. The final line is a misplaced colophon.

[the *Deśī Elā*s]

In accordance with tradition, the charming *Elā*s of the *Lāṭa, Karṇāṭa, Gauḍa, Andhra,* and *Draviḍa* peoples
Are differentiated one from the other by means of their own languages. (473)

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The *Lāṭa Elā* has been declared to consist of *prāsa*s at the end [of words, while] avoiding *prāsa*s at the beginning and in the middle,
Conjoined with *rasa*s and *bhāva*s. (474)

The *Karṇāṭa Elā*, as has been proclaimed, consists of soft sounds,
With beautiful and charming *prāsa*s situated at the beginning, middle, and end [of words]. (475)

The *Elā* born of the *Gauḍa* region is full of *prāsa*s everywhere, [but] devoid of *gamaka*s,
And includes *nāda*, *bindu*, and *rasa*. (476)

Wise people know that the *Andhra Elā* is filled with numerous *gamaka*s
Mixed with many sounds, and blended with many *rāga*s. (477)

The *Elā* born in the *Draviḍa* region is situated in *rasa* and devoid of *prāsa*,
Decorated with many-coloured sounds, [and displays] a profusion of *bhāva*, *abhinaya*, and *tāla*s. (478)

Thus has been described the five so-called *Deśī Elā*s.

T 487-492. Sense returns for most of the remainder of the canto. The *Deśī* ("regional") *Elā*s appear to abandon metre altogether in favour of the individual rhythms and rhyming preferences of the several provincial languages. They are obviously florid songs with an elevated emotional content. In 474a Beohar has emended T's *ataḥ prāsa* (488a) to *antyaprāsa*.

The *Gaṇa Elā* has been declared to be fourfold, with a fifth which has a mixed nature,
And the *Mātrā Elā* has been enumerated in four species by the experts in song. (479)

The *Varṇa Elā* is sung in fourteen varieties,
And the *Deśī Elā* is fivefold, reckoned according to [its] regional species. (480)

Taken in the aggregate, these are known to be twenty-eight in number,
According to those who know the song treatises, each [of the *Elā*s] defined by its individual characteristics. (481)

T 493-495.

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[39] Where one has sung half a *pāda* and then repeated [it], followed by
The second half of the *pāda*, with *prāsa* in both [halves], (482)

And where the second *pāda* of this [song] is sung similarly,
And likewise the third and fourth *pāda*s, (483)

And where this [*prāsa* ?] is sung at the end of each *pāda*,
This [*prabandha*] is called *Jhombaḍa* by song-experts. (484)

The *tāla* named *Kaṅkāla* should not be used in *Jhombaḍa*,
But any of the other *deśī tāla*s may be employed. (485)

Jhombaḍa is known for its variety of ornaments in the high register.

T 495-500ab. Having exhausted the *Elā* species, the author proceeds to describe ten additional *prabandha*s, emphasizing their rhythm and poetic diction. The text for *Jhombaḍa* is redundant and somewhat garbled. The reference to the "high" register in 486a is tentative and is based on Beohar's reading of *tāreṇālaṅkṛtābhedā* instead of T's *tānā + laṅkṛtābhedā* (500a).

[40] *Dhvanikuṭṭanī* is that [*prabandha*] in which there is an even flow of *mātrā*s and sounds, (486)

With pauses here and there, and which is regulated by *tāla*.

T 500cd-501ab. Despite the mangled syntax of this description, the meaning seems clear enough; the quaintly named *Dhvanikuṭṭanī* was apparently noted for its sudden interruptions of the rhythmic flow, suggesting a parallel to the technique of hocket in the medieval West.

[41] Where *nāda*, consisting of syllables, is begun according to one's desires, (487)

First devoid of *tāla* but then [regulated by] *tāla*, this [*prabandha*] has been declared to be *Ḍheṅkī*.

T 501cd-502ab. It may be stretching interpretation to claim that the author of the *Bṛhaddeśī* intended the word *nāda*, in one of its technical meanings, to signify the style of improvisatory beginning that came subsequently to be known as *ālāpana*, but the evidence of the above passage is suggestive. *Ḍheṅkī* was not described in these same terms by later authors, perhaps because this beginning gambit had by their time become so common that it could no longer be regarded as a distinctive feature of any one type of song.

[42] Where pauses are rendered again and again, with continuous *anuprāsa*s, (488)

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This [*prabandha*] has been declared to be *Ekatālī* by experts in song.

T 502cd-503ab. I assume here that the word *yati* is to be taken in its general meaning of "pause" or "caesura", rather than in its more restricted technical sense.

[43] *Mātṛkā* has been declared [to be that *prabandha*] which is sung by (489)

Taking *mātṛkā* syllables one after another, joined with whatever meaning is desired.
[44] Among the *prabandha*s, *Svarārtha* is properly sung with (490)

*Svara*s which convey the desired meaning.

T 503cd-505ab. *Mātṛkā* and *Svarārtha* belong together in that they exploit verbal and musical puns.

[45] Where there are two sections with continuous *svara*s, then [the *prabandha*] (491)

Karaṇam has been proclaimed, based on the so-called *Karaṇa* [*tāla*].

T 505cd-506ab. Once again we encounter the elusive *Karaṇa tāla* (see above).

[46] That [*prabandha*] which is composed of *hastapāṭa*s, followed by *tenaka*, (492)

And also includes *svara*s, *pada*s, *pāṭa*s, and *tenaka*s,
And is sung in conjunction with *tāla* – this is known to be *Varṇasvara*. (493)

T 506cd-507. *Varṇasvara* apparently featured all of the available types of vocables, including the special category of *hastapāṭa* [drum] syllables. The two references to *tenaka* suggest that the present description may provide the exact sequence of formal components; if so, this is an extremely rare and valuable clue to performance practice.

[47] That [*prabandha*] which is sung with pleasing words from one of the *deśī* languages, featuring *anuprāsa*s,
And includes the name of the patron – this is known as *Muktāvalī*. (494)

T 508.

[48] That which is sung with exciting *pāṭa* syllables, well conjoined with *svara*s, *Tenaka*s and *biruda*s in praise of the patron, (495)

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Has been declared to be the *prabandha* named *Pratāpavardhana*.
The forty-eight pleasing *prabandha*s, which I have described (496)

For the pleasure of learned people, have now been made clear.
Now I shall expound the knowledge of instruments in the following [canto]. (497)

Here ends the sixth canto (on the *prabandha*s) of the *Bṛhaddeśī*
composed by the sage Mataṅga.

Let it be auspicious!

T. 509-511. Beohar reads *pāṭaiḥ* in 495a in preference to T's *pādaiḥ* (509a). The final line makes it clear that at least one additional canto was to follow.

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Figure 1. A conspectus of the *Elās*

the *Gaṇa Elās*	the *Mātrā Elās*	the *Varṇa Elās*	the *Deśī Elās*
1. *Nāndāvatī*	1. *Ratilekhā*, permutations of disyllabic groups in three stanzas : 11 + 11 + 13 = 35	1. *Madanavatī*, 11 syllables 2. *Śaśilekhā*, 12 syllables 3. *Prabhāvatī*, 13 syllables 4. *Mālatī*, 14 syllables 5. *Lalitā*, 15 syllables 6. *Hemavatī*, 16 syllables 7. *Kusumavatī*, 17 syllables } group 1	1. *Lāṭa* (Gujarat) : end rhymes, but avoiding rhymes or alliteration elsewhere, characterized by emotion and *rasa*
2. *Haṃsāvatī*	2. *Kāmalekhā*, permutations of trisyllabic groups in three stanzas : 22 + 22 + 20 = 64		2. *Karṇāṭa* (Karṇāṭaka) : soft sounds with beautiful rhymes at the beginning, middle, and end [of words]
3. *Nandāvatī*	3. *Bāṇalekhā*, permutations of quadrisyllabic groups in three stanzas : 32+ 32 + 32 = 96		3. *Gauḍa* (Bengal/Orissa) : ornate poetic diction, no ornaments, and featuring *nāda*, *bindu*, and *rasa*
4. *Bhadrāvatī*	4. *Candralekhā*, mixed permutations in three stanzas : 43 + 43 + 42 = 128		4. *Andhra* (Andhra Pradesh) : many ornaments, many sounds, a mixture of many *rāgas*
and a "mixed" variety	the above "leveled" :	and	5. *Draviḍa* (Tamil Nadu and Kerala) : "many-coloured" sounds; devoid of rhyme, assonance, alliteration, and the like; characterized by *rasa* and a profusion of mime, emotion, and *tāla*
5. *Saṅkara*	11 + 11 + 10 = 32 22 + 22 + 20 = 64 33 + 33 + 30 = 96 44 + 44 + 40 = 128	1. *Ramaṇī* 2. *Candrikā* 3. *Lakṣmī* 4. *Padminī* 5. *Rañjinī* 6. *Mālatī* 7. *Mohinī* } group 2	

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Figure 2. A "map" of Indian song styles : the *Gaṇa Elās*

	Nādāvatī	*Haṃsāvatī*	*Nandāvatī*	*Bhadrāvatī*
Rāga *Tāla*	*Ṭakka* *Maṇṭha*, 10 different possibilities	*Hindola* *Dvitīya*, DDL	*Mālavakaiśika* *Pratitāla*, LLDD or LDD	*Kakubha* *Kaṅkāla*, LLLLDD
Colour	white	red	yellow	black
Goddess	Sarasvatī	Durgā	Indrāṇī	Vārāhī
Rasa	*śṛṅgāra*, the erotic	*raudra*, the angry	*vīra*, the heroic	*bībhatsa*, disgust
Class	*brāhmaṇa*, the priestly class	*kṣatriya*, the warrior class	*vaiśya*, the merchant class	*śūdra*, the menial class
Vṛtti (style)	*Kaiśikī* : feminine, graceful, soft, delicate, sweet	*Ārabhaṭī* : masculine, fiery, proud, powerful	*Sāttvatī* : a weak form of *Ārabhaṭī*, brave, generous	*Bhāratī* : soft, tender, pleading
Rīti (diction)	*Pāñcālī* (north), moderate, leaning toward *Vaidarbhī*	*Lāṭī* (west), also moderate, leaning toward *Gauḍī*	*Gauḍī* (east), bold, ornate, vigorous	*Vaidarbhī* (south), simple, sweet, graceful
Region	Western Ganges basin	Gujarat	Bengal and Orissa	the Deccan plateau
Veda	Ṛgveda	Yajurveda	Sāmaveda	Atharvaveda
Metre	5 *candra* (*bhā*) + 1 *svar* (*na*)	5 *anala* (*rā*) + 1 *vāyu* (*sa*)	5 *ambara* (*tā*) + 1 *mārtaṇḍa* (*ja*)	5 *bhūmi* (*mā*) + 1 *jala* (*ya*)
(=)	5 x GLL plus 1 x LLL } 18	5 x GLG plus 1 x LLG } 18	5 x GGL plus 1 x LGL } 18	5 x GGG plus 1 x LGG } 18
Other properties	elaborate ornamentation, *nāda* in each stanza	an even gait, employs both *nāda* and meaningful text	light ornaments, similar in many respects to *Nādāvatī*	each stanza employs *mūrcchanā* and *dhvani*

D = *druta* (shortest)
L = *laghu* (short)
G = *guru* (long)

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ŚĀSTRA AND PRAYOGA :
śāstric tradition and contemporary tāla practice, with special reference to Hindustani music.

by P. L. SHARMA

A.		Ancient Tradition	143
	I.	Background in Vedic literature	143
	II.	Classical Sanskrit metres	144
	III.	*Tāla* in the *Nāṭyaśāstra*	144
	IV.	*Deśī-Tālas*.	150
B.		Contemporary Practice	152
C.		Conclusion	154
		Abbreviations	155
		Appendices	156
		Notes	159

A. Ancient tradition

I. *Background in Vedic literature*

The textual record of *mātrā* and *akṣara* as conceptual and perceptual time-units respectively appears in Vedic literature in the treatment of *chandas* (poetic metre). References to these two are profusely strewn in *Śikṣās*, *Prātiśākhyas* and allied literature[1]. The gist of these references is that *mātrā* is a conceptual time-unit that is concretized or manifested in *akṣara* (syllable) as following :

1 *mātrā*	=	1 *hrasva* (short) syllable i.e. one short vowel with or without a consonant.
2 *mātrās*	=	1 *dīrgha* (long) syllable i.e. one long vowel with or without a consonant.
3 *mātrās*	=	1 *pluta* (protracted) syllable i.e. one protracted vowel with or without a consonant.
1/2 *mātrā*	=	1 consonant.

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Thus the relationship between *mātrā* and *akṣara* could be said to be comparable or similar to that between *śruti* and *svara* in *gāndharva* (non-Vedic, but strictly regulated corpus of music), the former being conceptual and unmanifest and the latter being perceptual and manifest.

Mātrā has also been sub-divided as *aṇu* (1/2 or 1/4) and *paramāṇu* (1/4 or 1/8) without reference to *akṣara*.

II. *Classical Sanskrit poetic Metres*

In *laukika* (classical) poetic metres there are only two units, *laghu* and *guru*, which are comparable to *hrasva* and *dīrgha*, but are slightly broader then the latter. A *hrasva* syllable could become *guru* if followed by a conjunct (*saṃyukta*) one. The *pluta* has been dropped here.

III. *Tāla in the Nāṭyaśāstra (NŚ)*

The treatment of *tāla* in *gāndharva* (music) as found in the *Nāṭyaśāstra* has seven striking features :

1. The same relationship between *mātrā* and *akṣara* is maintained as above but, in addition, each *akṣara* is associated with a particular *kriyā* (action) of the hands. This is the main feature of *tāla* reckoning that distinguishes it from *chandas*.

2. One *mātrā* is not equal to one *nimeṣa* (wink of the eye) or one short syllable, as is the case in metres, but to five *nimeṣa*s or *laghu akṣara*s.

3. A clear influence of the *vārṇika* poetic metres is visible. In these metres, the name of every metre is such as fits into the form of the metre in the beginning, middle or end. Similarly, the five *tāla*s of NŚ have their forms embodied in their names.

4. *Guru* (2 *mātrā*s) or *kalā* is the main or standard unit, and it is the one used to reckon the total span of a *tāla*. The five *tāla*s are as follows :

1.	*Caccatpuṭaḥ*	S S I Š	=	4 *kalā*s
2.	*Cācapuṭaḥ*	S I I S	=	3 *kalā*s
3.	*Ṣaṭpitāputrakaḥ*	Š I S S I Š	=	6 *kalā*s
4.	*Saṃpakveṣṭākaḥ*	Š S S S Š	=	6 *kalā*s
5.	*Udghaṭṭaḥ*	S S S	=	3 *kalā*s

These are known as *yathākṣara* (according to *akṣara*) forms of *tāla*s.

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In the above *tāla*s, symbols for *laghu* and *guru* follow the syllables constituting the name of a particular *tāla*, but *pluta* has to be specially prescribed because it is not indicated by length of syllable. The structure of *laghu*, *guru* and *pluta* could be viewed as 1, 1+1, and 1+1+1. If *guru* is considered to be the double of *laghu*, then the process of doubling could not be carried further to *pluta*. Hence 1, 1+1, and 1+1+1 seems to be more logical. The function of *pluta* seems to be either to balance the *laghu*, i.e. to extend the time-value of two *guru*s to three, as in *tāla* 1 and 3 above, where a *pluta* is preceded or succeeded by a *laghu*, or to extend the value of *guru* in order to fill the total time-value of the span of a particular *tāla*, as in *tāla* 4 where five *gurus* constituting the name have been extended to six *gurus* by changing two *guru*s to *pluta*s, one at the beginning and one at the end. In both cases *pluta* breaks the monotony of the *tāla* structure. In *tāla*s 1 and 3 *pluta* lends beauty to the structure and this is perhaps the reason why these two *tāla*s have been profusely used in *gītaka*s. *Pluta* juxtaposed to *guru* as in *tāla* 4 is not as effective in making a structure beautiful or striking as it is when juxtaposed to *laghu*. *Tāla* 5 is composed of 3 *gurus* only, and hence is the least interesting. It is hardly used in the *gītaka*s.

5. Nº 1 of the five *tāla*s given above belongs to the *caturaśra* (literally 'square') category and the remaining four belong to the *tryaśra* (literally 'triangle') category, these being the only two accepted categories.

6. Each *tāla* is conceived in three spans, the second span being the double of the original, and the third being the double of the second. There are two accepted processes of doubling, one known as *ekakala*, *dvikala* and *catuṣkala* and the other known as *citra*, *vārttika* and *dakṣiṇa mārga*s. The former involves a reference to *kriyā*s that are of two kinds, *saśabda* (sounded) and *niḥśabda* (unsounded).

Saśabda (sounded) *kriyā*s (actions)

1. *Dhruva*, snapping with the middle finger and thumb; this is not an independent action, but it precedes every sounded action.
2. *Śamyā*, the right hand striking the left hand, notated as *Śa*.
3. *Tāla*, the left hand striking the right hand, notated as *Tā*.
4. *Sannipāta*, both hands striking each other, notated as *Saṃ*.

Niḥśabda (unsounded) *kriyā*s (actions)

1. *Āvāpa*, closing of fingers on the upward palm, notated as *Ā*.
2. *Niṣkrāma* (= exit), opening of fingers with the downward palm, notated as *Ni*.
3. *Vikṣepa* (= throwing out), wave of the hand towards the right, notated as *Vi*.
4. *Praveśa* (= entry), closing of the fingers with the downward palm, notated as *Pra*.

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The basic structure of each *tāla* is kept intact while doubling the span by prefixing *niḥśabda* (unsounded) *kriyās* to the *saśabda* (sounded) ones according to the time-value of the latter. For example, a *guru* of the *ekakala* form is doubled by prefixing one unsounded *kriyā* of the value of *guru*. A *laghu* of the original form is doubled as one *guru* only and hence no *niḥśabda kriyā* has to be added. A *pluta* is doubled by prefixing two *niḥśabda kriyās* of the value of one *guru* each. Thus all the units of the *ekakala* form are ironed out as *gurus* in the *dvikala* form, but the basic structure of units is maintained. It is notable that all *tālas* except nº 5 have only *saśabda kriyās* in their original form for each of their component units. *Tāla* 5 has three *gurus* as its constituents, and in order to demarcate the cycle the first *guru* is allotted a *niḥśabda kriyā*.

A few points regarding the placement of *kriyās* should be noted here.

(i) *Sannipāta*, if present in a *tāla* in its original form, occurs in the beginning, but in the *dvikala* and *catuṣkala* forms it invariably occurs at the end.

(ii) *Niṣkrāma* and *praveśa* are prefixed in the *dvikala* form and *āvāpa* and *vikṣepa* are further added in the *catuṣkala* form.

The above points will be evident in the following charts :

1. *Caccatputaḥ* — 4 *kalās*

	Cat	*Cat*	*Pu*	*Ṭaḥ*
	S	S	I	Š
	Saṃ	Śa	Tā	Śa
or	Śa	Tā	Śa	Tā
or	Tā	Śa	Tā	Śa
	2	2	1	3

2. *Cācapuṭaḥ* — 4 *kalās*

	Cā	*Ca*	*Pu*	*Ṭaḥ*
	S	I	I	S
	Saṃ	Śa	Tā	Śa
or	Śa	Tā	Śa	Tā
or	Tā	Śa	Tā	Śa
	2	1	1	2

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3. *Ṣaṭpitāputrakaḥ* (also called *Pañcapāṇiḥ, Uttaraḥ*) — 6 *kalās*

Ṣaṭ	*Pi*	*Tā*	*Pu*	*Tra*	*Kaḥ*
Š	I	S	S	I	Š
			(Mirror reflecting in two halves)		
Saṃ	Tā	Śa	Tā	Śa	Tā
3	1	2	2	1	3

4. *Sampakveṣṭākaḥ — 6 kalās*

Sam	*Pak*	*Ve*	*Ṣṭā*	*kaḥ*
Š	S	S	S	Š
Tā	Śa	Tā	Śa	Tā
3	2	2	2	3

5. *Udghaṭṭaḥ — 3 kalās*

Ud	*Ghaṭ*	*Ṭaḥ*
S	S	S
Ni	Śa	Śa
2	2	2

5 *Tāla*s in 3 spans.

(1) *Caccatputaḥ*

A. *Yathākṣara* or	S	S	I	Š
Ekakala	Saṃ	Śa	Tā	Śa
B. *Dvikala*	S S	S S	S	S S S
	Ni Śa	Ni Śa	Śa	Pra Ni Saṃ
C. *Catuṣkala*	S S S S	S S S S	S S	S S S S S S
	Ā Ni Vi Śa	Ā Ni Vi Tā	Ā Śa	Vi Pra Ā Ni Vi Saṃ

(4 *Pādabhāgas*)

(2) *Cācaputaḥ*

A. *Yathākṣara* or	S	I	I	S
Ekakala	Saṃ	Śa	Tā	Śa
B. *Dvikala*	S S	S	S	S S
	Ni Śa	Tā	Śa	Ni Saṃ
C. *Catuṣkala*	Ā Ni Vi Śa	Ā Tā	Vi Śā	Ā Ni Vi Saṃ

(3 *Pādabhāgas*)

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(3) *Ṣaṭpitāputrakaḥ*

A. *Yathākṣara* or *Ekakala*

Š	I	S	S	I	Š
Saṃ	Tā	Śa	Tā	Śa	Tā
S S S	S	S S	S S	S	S S S
Ni Pra Tā	Śa	Ni Tā	Ni Śa	Tā	Pra Ni Saṃ
S S S S	S S S S	S S S S	S S S S	S S S S	S S S S
Ā Ni Vi Pra	Ā Tā Vi Śa	Ā Ni Vi Tā	Ā Ni Vi Śa	Ā Tā Vi Pra	Ā Ni Vi Saṃ

(6 *Pādabhāgas*)

(4) *Saṃpakveṣṭākaḥ*

Yathākṣara or *Ekakala*

Š	S	S	S	Š	
Tā	Śa	Tā	Śa	Tā	

Dvikala

S S	S S	S S	S S	S S	S S
Ni Pra	Tā Śa	Ni Tā	Ni Śa	Tā Pra	Ni Saṃ

Catuṣkala

S S S S	S S S S	S S S S	S S S S	S S S S	S S S S
Ā Ni Vi Pra	Ā Tā Vi Śa	Ā Ni Vi Tā	Ā Ni Vi Śa	Ā Tā Vi Pra	Ā Ni Vi Saṃ

(6 *pādabhāgas*)

Note : This *tāla* follows *Ṣaṭpitāputrakaḥ* (nº3) in its *dvikala* and *catuṣkala* spans.

(5) *Udghaṭṭaḥ*

A. *Yathākṣara* or *Ekakala*	S Ni	S Śa	I Śa
B. *Dvikala*	S S Ni Śa	S S Tā Śa	S S Śa Pra
C. *Catuṣkala*	S S S S Ā Ni Vi Śa	S S S S Ā Tā Vi Śa	S S S S Ā Ni Vi Saṃ

(3 *Pādabhāgas*)

The term *pādabhāga* (literally, one-fourth part) is relevant in the *dvikala* and *catuṣkala* varieties of each *tāla*.

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The other process of doubling of *tāla*-span is change of *mārga*; here the duration of each *kriyā* (which is generally *saśabda*) is doubled, without adding any of the *niḥśabda kriyā*s mentioned above. Eight special *kriyā*s known as *mātrā*s are prescribed here as follows :

Mārga	*Mātrā*
1. *citra* (each *kalā* measuring 2 *mātrā*s)	1. *dhruvakā* (sounded) 2. *patitā* (falling position of the hand).
2. *Vārttika* (each *kalā* measuring 4 *mātrā*s)	1. *dhruvakā* 2. *sarpiṇī* (leftward movement) 3. *patākā* (upward movement) 4. *patitā* (fallen to the ground)
3. *dakṣiṇa* (each *kalā* measuring 8 *mātrā*s)	1. *dhruvakā* 2.*sarpiṇī* 3. *kṛṣṇā* (rightward movement) 4. *padminī* (downward movement) 5. *visarjitā* (outward movement) 6. *vikṣiptā* (contracting movement) 7. *patākā* 8. *patitā*

It is to be noted here that the above special *kriyā*s (excepting the first) have to be suffixed to the original *saśabda kriyā*s of a *tāla*. Thus the span of a *tāla* could be doubled or quadrupled either by prefixing *niḥśabda kriyā*s or by suffixing special *kriyā*s which are also *niḥśabda* but which are a sequential extension of the *saśabda*. This extension is not subdivided into *guru*s as is the case in *dvikala* and *catuṣkala*, where each prefixed *kriyā* is notated as one *guru*. It is clear, however, that extension of a *saśabda kriyā* with a *niḥśabda* is provided for both as a prefix and suffix. As a prefix it is definitely measured as *guru*, but as a suffix it could be understood as occupying the value of any unit; for example a *pluta* would be extended by one *pluta*.

The above five *tāla*s with their *kriyā*s, *mārga*s etc. were branded as *mārga* (as distinct from *deśī*). This distinction of *mārga*- and *deśī-tāla*s appears in a clear-cut manner in the *Saṅgītaratnākara* (SR).

7. The last, but not the least notable point with regard to the above *tāla*s is that they have been described in terms of *gītaka*s or *prakaraṇa-gīta*s that are specific vocal forms. This means that *tāla* is not dealt with as a mere abstraction; rather it is

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concretized in terms of vocal forms. These forms themselves have structures similar to those of *tāla*s like *ekakala, dvikala, catuṣkala* in most cases.

IV. *Deśī-Tāla*s.

The *mārga-tāla*s described above have only two basic structures, namely the *caturaśra* composed of 4, 8, 16 *kalā*s (units of one *guru* each) and the *tryaśra* composed of 3, 6, 12, 24, 48, 96 *kalā*s. *Deśī tāla*s are composed of 5, 7, 9, 11, and a similar number of units, in addition to 3 and 4 and their multiples. The origin of these numbers is generally traced to a reference in the NŚ which is dubious[3]. Apart from this basic difference, there are the following distinguishing features :

(1) The standard unit *guru* (also known as *kalā*) was replaced by *laghu* (one *mātrā*).

(2) New units like *druta* (1/2 *mātrā*), *anudruta* (1/4 *mātrā*), and *virāma* (comparable to the dot of western notation) attached to *laghu* and *druta* measuring 1, 1/2 and 3/4 *mātrā*s respectively (*virāma* not being an independent unit) were introduced. These new units were notated thus :

0 = *druta*, ∪ = *anudruta* or sometimes *aṇudruta*, ∫ = *laghu-virāma* and δ = *druta-virāma*.

SR does not mention *anudruta* (1/4) but it is found in all later texts. It seems that just as all units of the *mārga-tāla*s could be doubled and quadrupled, similarly they were reduced to half and quarter in *deśī-tāla*s as follows :

1 (*laghu*)	1/2 (*druta*)	1/4 (*anudruta*)
2 (*guru*)	1 (*laghu*)	1/2 (*druta*)
3 (*pluta*)	1 1/2 (*laghu-virāma*)	3/4 (*druta-virāma*)

This explanation for these new units is in consonance with the name *khaṇḍa-tāla*, which was used in pre-SR texts for what SR termed *deśī-tāla*[4]. *Khaṇḍa* means 'splitting' and all the three units of *tāla* have been twice 'split', as shown above.

(3) Profuse varieties of names and forms have dominated the scene in the textual tradition, each text adding new names, dropping some and describing anywhere between 30 and 200 *tāla*s[5]. The author's own name or his patron's name was also sometimes given to a *tāla*[6], for example *Śārṅgadeva* in SR and *Śatruśalya* in RK. Mathematical possibilities of varieties in a given span were also explored through *prastāra* on the analogy of *chandas*.

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(4) The rigorous regulation of *kriyā*s described above was dropped. But it seems that larger units in a given *tāla* were rendered with a sounded beat followed by a wave or semi-circular movement of the hand[7]. That is to say, each unit of a *tāla* was rendered with a sounded beat, and the larger units *laghu, guru* and *pluta* were extended with a wave or downward movement (touching the ground) of the hand. This seems to bear the influence of the special *kriyā*s associated with the three *mārga*s, i.e. the extension of a time-unit was represented by an unsounded movement of the hand that was not named or specifically prescribed in each case. There is virtually no explicit reference to *niḥśabda kriyā*.

(5) Some *tāla*s were described in an identical form, but given different names. This apparent discrepancy was resolved by ascribing a flexible duration to *laghu* viz. 4, 3, 5, 7 or 9 *akṣara*s. Thus the standardization of *mātrā* (= *laghu*) in *tāla* in terms of five short syllables was dropped. The duration of other units like *guru, druta* etc. was also changed according to the value given to *laghu*[8].

(6) There were many *tāla*s that were described in the texts as being composed of only one unit occuring more than once e.g. two or more *druta*s or *laghu*s. The device that might have been in existence for creating a cyclic figure out of such forms is not explicitly recorded in the texts, only a few obscure cues being available here and there[9].

(7) Prescription of specific drum syllables for each *tāla* became evident in in post-SR texts. Although the roots of this could be traced to Abhinavagupta, the tradition gained strength in the context of *deśī-tāla*s for various reasons[10].

(8) The tradition of associating *tāla*s with vocal forms was maintained to a great extent, but in a different dimension. The contemporaneous tradition of *prabandha*s is relevant here[11].

(9) The texts bear the impact of a strong dependence on the earlier tradition labelled *mārga*. Many of them start their treatment of *tāla*-varieties with the five *mārga-tāla*s without labelling them as such; others describe those five under *kriyā, mārga* and *kalā*, among the ten *prāṇa*s (life-principles) of *tāla*. The very concept of ten *prāṇa*s is an attempt at retaining the *mārga* tradition or adapting it to *deśī*. This concept shows clearly that no dichotomy between the *mārga* and *deśī* is implied in the pre-SR texts[12].

(10) Stray indications of regional preference are available in the texts[13]. The seven *sūḷādi-tāla*s deserve special mention here[14]. It is notable that they are

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composed of only three units, *laghu, druta* and *anudruta*, all other units having dropped out.

(11) Present day practice is directly linked with the *deśī-tāla* system for historical reasons, and this system is a link between ancient thought and current practice.

(12) The concept of placing each *tāla* in three spans in the ratio 1 : 2 : 4 is not recorded in the texts for the *deśī* tradition, except as regards the ten *prāṇa*s.

B. Contemporary Practice

The contemporary scene has to be viewed with reference to the two main streams accepted as *śāstrīya* today, namely Hindustani and Karnatic, although there are other notable traditions also in existence, e.g. Manipuri, Odissi. The abstract of this paper lists the main points of comparison or contrast between these two main streams. Here it is pertinent to review those points in the broader perspective of links with earlier tradition, ancient and medieval, as follows.

(1) *Mātrā* still exists as a concept in the *Karnatic* tradition, since the span of each of the seven *sūḷādi tāla*s, as couched in terms of *laghu, druta* and *anudruta*, is decoded in terms of *mātrā*s alone. But these *tāla*s take concrete shape in the form of one or other of the five *jāti*s (depending on the value of *laghu* as 4, 3, 7, 5, 9), and then they are described in terms of *akṣara-kāla*s only[15]; the total number of *akṣara-kāla*s is not so important, as is their grouping into 2, 4, 3, 5, 7, 9. The restriction of flexibility to *laghu*, i.e. keeping *druta* and *anudruta* unchanged, 2 and 1 *akṣara-kāla* being allotted to them respectively, is a deviation from the *deśī* system of the texts, where all units changed in accordance with the *laghu*.

In the Hindustani scene, *mātrā* is the conceptual standard time-unit with an arbitrary time-value depending on the *laya* (tempo); it is concretized in terms of numbers 1, 2, 3, 4 etc. Why the concretization in terms of *akṣara*s has been dropped is a pertinent question. It could be conjectured that the strong identification of a *tāla*-cycle with a specific set of drum-syllables (*ṭhekā*) could be responsible for this phenomenon. In a *ṭhekā* each *mātrā* of the *tāla* is not necessarily represented by one drum-syllable; in *cautāla*, for example, 5 out of the 12 *mātrā*s are represented by double syllables, whereas in *dhamār* four of the 14 *mātrā*s are represented by only two syllables. The understanding of *akṣara* in terms of drum-syllable could not, therefore, be directly linked with *mātrā* and hence *mātrā* has become the sole term for the smallest time-unit in *tāla*. The direct impact of *mātṛka chandas* could also be held responsible for this situation. In *mātṛka chandas* the total length of the foot

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of a metre is more important and groupings within that length, if at all prescribed, occupy a secondary position, whereas in *vārṇika chandas* the order or sequence of *laghu-guru* units is more important and the total length of a foot in terms of *mātrās* is automatically regulated. The ancient *tāla* system was nearer to the *vārṇika chandas* and that impact has been quite strong also in the *deśī-tālas*, but the grip of *mātṛka chandas* would have become stronger because the *mātṛka chandas* became prominent in *Prākṛtas*, *Apabhraṃśas* and later regional languages, specially the various dialects of Hindi. The Hindustani practice, and the thinking associated with it, would consequently have acquired the idea of viewing a *tāla*-structure primarily with special reference to its total length and secondarily to its component groups.

This tendency has brought about the situation in which *Tīntāl* is viewed more as being composed of 16 *mātrās* than as being a pattern of 1, 2, 1 or 2, 4, 2 or 4, 8, 4. Hence sixteen *māṭrās* are considered first, and thereafter grouped into 4, 8, 4 or even 4, 4, 4, 4.

(2) The above point leads to the question of *khālī* being accepted as an independent unit in the Hindustani system. We have seen above that unsounded (*niḥśabda*) action has never been accorded an independent status. It is an extension of a sounded beat, as a prefix or suffix. In the *deśī* system it has been a suffix, and in *mārga* it could be either a prefix or a suffix. The idea of according it an independent status could have emerged from the preference for such *tālas* as are clearly divided into two halves, the first half beginning with a sounded beat and the second half with an unsounded one. *Tīntāl*, *Jhaptāl* and *Dhamār* are well known examples. *Cautāla* has two *khālīs*, but the second *khālī* marks the beginning of the second half of the cycle on the 7th *mātrā* ; hence it is considered to be more important than the first one.

So far as written records are concerned, this situation is not visible till the last quarter of the 19th century, and even up to the beginning of the 20th century the tradition of treating *khālī* as an extension and not as an independent unit is very clearly recorded[16]. Hence it is a very recent phenomenon.

(3) The concept of three *mārgas*, though not pronounced in the present day Hindustani practice, still survives[17]. In the Karnatic tradition it is more explicit.

(4) The emphasis both on '*sama*' in the Hindustani tradition and '*graha*' in the Karnatic tradition, has its roots in the textual tradition[18].

(5) Texts written in the North (Delhi and Bhavnagar) at the end of the 19th century do not show any dichotomy between the Hindustani and Karnatic systems[19].

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(6) Hindustani practice still retains the identification of *tāla*s with vocal forms; e.g. *dhrupad* (the *tāla Cautāla* is also known by this name), and *dhamār* both standing for a *tāla* and a vocal form performed in that *tāla*. This is remnant of the *prabandha*-cum-*deśī-tāla* tradition.

(7) Both systems of contemporary practices have a very selected corpus of *tāla*s in actual use, although both have inherited a rich textual tradition abounding with hundreds of *tāla*-varieties. The processes of selection have not been completely understood, but some interesting facts are relevant[20].

(8) The relegation of the function of keeping the *tāla*-cycle to the drummer in Hindustani music is a concomitant of the *khyāl* and its allied form *ṭhumrī*. *Dhrupad* and Karnatic music share the practice of keeping this responsibility with the musician. It is the emphasis on melodic improvisation in the *khyāl* and *ṭhumrī* forms that has generated the process in which the musician is freed from keeping the *tāla*-cycle and this function is relegated to the drummer.

C. Conclusion

Both the current traditions of Hindustani and Karnatic traditions embody deviations from, and yet have strong roots in, the earlier and later textual tradition. Some of the important stages in the process of change and continuity, and some factors influencing regional preference, have been identified in this paper. It is a fascinating field of study and the potential for further discoveries is very rich indeed.

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Abbreviations

CP	*Caturdaṇḍīprakāśikā*
NŚ	*Nāṭyaśāstra*
Bha	*Bharatārṇava*
RK	*Rasakaumudī*
RGSS	*Rādhāgovindasaṅgītasāra*
SChand	*Saṅgītānusārīchandomañjarī*
SK	*Saṅgītakalādhara*
SD	*Saṅgītadarpaṇa*
SPār	*Saṅgītapārijāta*
SR	*Saṅgītaratnākara*
SRāj	*Saṅgītarāja*
SSud	*Saṅgītasūryodaya*
SUS	*Saṅgītopaniṣatsāroddhāra*
YŚ	*Yājñavalkyaśikṣā*

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१०० सारस ताल, पंचतालो ५.

अथ सारस तालकी उत्पत्ति लिख्यते ॥ शिवजीनें उन मार्गतालनमें विचारिके । गीत नृत्य याद्य नाट्यमें वरतिवेकों । द्रुत आधि मात्राको । लघु एक मात्राको लेके । देशी ताल उत्पन्न करि । याको सारस ताल नाम किनों ॥ अथ सारस तालको लक्षण लिख्यते ॥ जामें तीन द्रुत होय । द्रुतकी आधि मात्रा ॥ दोय लघु होय । लघुकी एक मात्रा ॥ या रीतसों गीतादिकमें सुख उपजावे । सो सारस ताल जानिये ॥ यह ताल पंचतालो है ॥ अथ सारसतालको स्वरूप लिख्यते ० ० ० ॥ अथ पाठाक्षर लिख्यते ॥ याहिको लोकिकमें परमलु कहते है जकि० णक० धों० धरिधों । तकधों । इति सारस ताल संपूर्णम् ॥

सारस ताल, पंचतालो ५.

ताल.	पचकार.	परमलु.	सहनाणी अक्षर ताल मात्रा.	समख्या.
१.	ते	जकि	द्रुत ताल मात्रा ० १ =	प्रथम द्रुतकी सहनाणी अंक हे सो ताल लीक हे सो मात्रा आधि
२.	ते	णक	द्रुत ताल मात्रा ० २ =	द्रुतकी सहनाणी अंक हे सो ताल लीक हे सो मात्रा आधि
३.	ते	धों	द्रुत ताल मात्रा ० ३ =	द्रुतकी सहनाणी अंक हे सो ताल लीक हे सो मात्रा आधि
४.	थेई	धरिधों	लघु ताल मात्रा । ४ ।	लघुकी सहनाणी अंक हे सो ताल लीक हे सो मात्रा एक
५.	थेई	तकधों	लघु ताल मात्रा । ५ ।	लघुकी सहनाणी अंक हे सो ताल लीक हे सो मात्रा एक मात्रापें मान

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१०१ स्कंद ताल, सातताली ७.

अथ स्कंदतालकी उत्पत्ति लिख्यते ॥ शिवजीनें उन मार्गतालनमें विचारिके । गीत नृत्य वाद्य नाट्यमें वरतिवेकों। गुरु दोय मात्राको । लघु एक मात्राको। द्रुत आधि मात्राको लेके । देशी ताल उत्पन्न करि । वांको स्कंदताल नाम किनों ॥ अथ स्कंद तालको लक्षण लिख्यते ॥ जामें एक गुरु होय । गुरुकी दोय मात्रा ॥ एक लघु होय । लघुकी एक मात्रा ॥ फेर एक गुरु होय । गुरुकी दोय मात्रा ॥ दोय द्रुत होय । द्रुतकी आधी मात्रा ॥ दोय गुरु होय । गुरुकी दोय मात्रा ॥ या रीतसों गीतादिकमें सुख उपजावे । सो स्कंदताल जानिये ॥ यह ताल सात तालो है ॥ अथ स्कंदतालको स्वरूप लिख्यते ऽ । ऽ ० ० ऽ ऽ अथ पाठाक्षर लिख्यते ॥ याहिको लोकिकमें परमलु कहते है धिधितक धीकिट ऽ थरिकिट । तकिटत ताकिट ऽ नक० किट० झनिकिट झिमिझिमि ऽ वकझम झें ऽ इति स्कंदताल संपूर्णम् ॥

स्कंद ताल, सातताली ७.

ताल.	चचकार.	परमलु.	सहनाणी अक्षर ताल मात्रा.	समस्या.
१.	थेई तिरवव	धिधितक धीकिट	गुरु ताल मात्रा ऽ १ ।ऽ	प्रथम गुरुकी सहनाणी अंक हे सो ताल लीक हे सो मात्रा दोय विंदी झालो
२.	थेई	थरिकिट	लघु ताल मात्रा । २ ।	लघुकी सहनाणी अंक हे सो ताल लीक हे सो मात्रा एक
३.	थेई तिरवव	तकिटत ताकिट	गुरु ताल मात्रा ऽ ३ ।ऽ	गुरुकी सहनाणी अंक हे सो ताल लीक हे सो मात्रा दोय विंदी झालो
४.	ते	नक	द्रुत ताल मात्रा ० ४ =	द्रुतकी सहनाणी अंक हे सो ताल लीक हे सो मात्रा आधि

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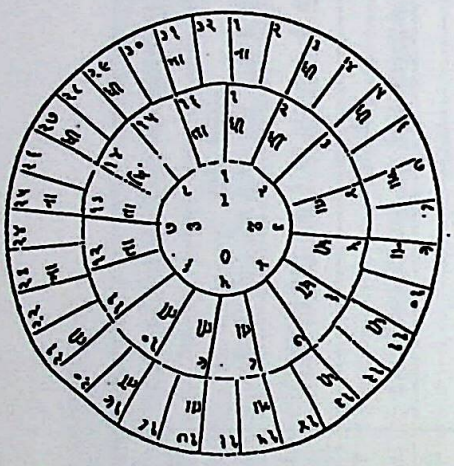
APPENDIX B : *Tritāla*, as given in the *Saṅgītakalādhara*

૧૯૭

નંબર ૨૪.—તાલ ચતુશ્રજાતિ ત્રિતાલ (ચલતી), માત્રા ૮, સ્થાન ૧-૩-૫-૭. રૂપ ૮/૨-૪-૨

તાલ	૧		૨		૦		૩	
માત્રા	૧	૨	૩	૪	૫	૬	૭	૮



આ તાલ ઈગ્લીશ કોમન ટાઇમ C માં મળે છે.

કોટડીના બોલ નંબર ૧.—પી ધીંતા પી ધીંતા તી તીંતા તા ધીંતા.

કોટડીના બોલ નંબર ૨.—નાપી પીન્ના નાપી પીન્ના તાતી તીન્ના નાપી પીન્ના.

કોટડીના બોલ નંબર ૩.—પાપા કિટતક પાપા પીન્ના તાતા કિટ તક પાપા પીન્ના.

કોટડીના બોલ નંબર ૪.—પીપી તાતા પીપી દીના કીડી તાના પીપી દીના.

મોહરો નંબર ૧.—કત્તા કિડનક કાતીના ધિણ નક તર કિટ તક ધા.

મોહરો નંબર ૨.—પા કિટ તમિન પાકિટ નકામદિ ધન ધા.

મોહરો નંબર ૩.—તરકિટ ધિકિટ તાકટ પાત્રિ તટ નકા મદિ ધન ધા.

મોહરો નંબર ૪.—પાકિટ ધાત્રિનટ પા નકા મદિ ધન ધા.

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Notes

1, 2. a) *Śuklayajurvedaprātiśākhya*, 2.27 (p.51). (*Mātrā* as a time-unit).
b) *Yājñavalkyaśikṣā*, 1.10-12, 16.

(i) *Mātrā* = one *nimeṣa* (wink of the eye).

(ii) *Mātrā* = four *aṇus*

(iii) The first *aṇu* (1/4) exists in the mind, the second in the throat, the third on the tip of the tongue and the fourth (completing the *mātrā*) is *niḥsṛta* or 'moved out' (of the mouth). The process of sound production in the human body seems to be described here in terms of the four fractions of a *mātrā*.

(iv) *Hrasva, dīrgha, pluta* and *vyañjana* being equal to one, two, three and half *mātrās* respectively.

c) *Ṛktantra* 5.2.1, p.10-11, *mātrā* = two *aṇus* and four *paramāṇus*.

3. NŚ 31.23-24, after having spoken of one *caturaśra* and four *tryaśra tālas*, gives two new words, *miśra* and *saṅkīrṇa*, and gives numbers 5, 7, 9, 10 and 11 for *kalās*. The text is not very clear, but it has been understood as the origin of the later development of five values of *laghu* in *deśī tālas*, namely 4, 3, 5, 7 and 9; still later these became the basis of the five *jātis* in *tāla*, known as *caturaśra, tryaśra, khaṇḍa, miśra* and *saṅkīrṇa*.

Abhinavagupta's commentary on these two verses is available only in a corrupt state. The gist of his long discussion seems to be that although the *gītakas* are covered by *tālas* of the *caturaśra* and *tryaśra* varieties alone, the number of *kalās* being 3, 6, 12, 24, 48, 96 or 4, 8, 16, yet combinations of *kalās* in other numbers not covered by the above are also formed there. He cites quite a few examples, two of which may be mentioned here.

(i) The first *kaṇḍikā* of *vardhamāna* known as *viśāla* has 9 *kalās* and the *upohana* preceding it has 5 *kalās*; thus 5 + 9 = 14.

(ii) In the *ekakala madraka* one *vastu* (section) is composed of 12 *kalās* (*gurus*, as 8 *gurus* + 8 *laghus*). The first three *kalās* are covered by *upohana* (2 *kalās*) and *pratyupohana* (1 *kalā*) and hence the remaining 9 stand out as a separate group. (The text is very corrupt and it has been reconstructed on the basis of the description of the respective *gītakas* found elsewhere in NŚ.

The author says that these combinations are not formulated as *tālas* in the same way as are *caccatpuṭa* and the like. They are not *tālas* but are merely *kalās*, rather combinations of *kalās*. He refutes the interpretation of these two verses said to have been given by Bhaṭṭa Sumanas to the effect that 3+2=5, 3+4=7, 3+3+3=9, 3+7=10, 3+8=11. (It should be noted that 9 is not accepted in the regular series of 3 because it does not form part of the double-series that goes like 3, 6, 12 etc.) The purport of Abhinavagupta's argument seems to be that the above numbers mentioned in the text are not necessarily combinations of different *tālas*, but rather represent combinations of different sections or subsections of *gītakas*, specially of the *upohana* (melodic introduction with meaningless syllables) and *kaṇḍikā* or *vastu* or the like, the one being added to or subtracted from the other.

Śārṅgadeva, however, presumably on the basis of the above passage of NŚ, postulates that in *gāndharva* there are many other *tālas* apart from the five (*caturaśra* + 4 *tryaśra*) as follows (vide SR V.39-42) :

(i) Many *saṅkīrṇa* (commingled) varieties are formed by mixing the three varieties

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of *caccatpuṭa*, viz. 4, 8, 16 *kalā*s and six varieties of *cācapuṭa*, viz. 3, 6, 12, 24, 48, 96.

(ii) Others accept only five *saṅkīrṇa* varieties, constituted of 5, 7, 9, 10 and 11 *kalā*s.

(iii) Others say that there are four *saṅkīrṇa* varieties of 14, 15, 16, 17 *kalā*s.

(iv) There are *khaṇḍa* varieties of *caccatpuṭa* and other *tāla*s obtained by splitting and permuting the units like *laghu*, *guru* and *pluta*. These *tāla*s will be dealt with under *deśī-tāla*s.

Thus SR admits a definite relationship between the earlier five *tāla*s and *deśī-tāla*s on the one hand and also other varieties of *tāla* under *gāndharva*, over and above the well-known *tryaśra* and *caturaśra*.Although Abhinavagupta seems to disagree with the opinion that the numbers 5, 7, 9, 10, 11 mentioned in NŚ 31.23-24 represent specific *tāla*s, he has elsewhere (NŚ 32.181) accepted the splitting of *tāla*s giving rise to a *miśra* variety in addition to the *tryaśra* and *caturaśra* ones. He also gives a specific name *bhaṅgalaya* (lit. "with broken or split *laya*") and says that this and other *tāla*s are acceptable to Bharata. He also gives a brief description of the process of splitting and permuting which is later known as *prastāra* in *deśī-tāla*s and mentions earlier authorities like Kohala and calculates almost infinite possibilities of creating varieties out of *caccatpuṭa* as an illustration (NŚ 32.411). This reference shows that the process of *prastāra* (combination and permutation) in *tāla* was in existence much earlier than the SR, which has been considered the source. It is also notable that these references are from the 32nd chapter of NŚ, which deals with *dhruvā*s and not *gītaka*s. *Dhruvā* is identified with *gāna* as distinct from *gāndharva*, the former being less regulated than the latter.

4. The name *deśī-tāla* occurs for the first time in SR; the earlier texts give the name *khaṇḍa-tāla*s for the same corpus (cf. *Mānasollāsa* 16.4.839-840 and *Saṅgītarāja* 3.3.2.5-6). Although SRāj is a post-SR work, yet its definition of *khaṇḍa-tāla* is important for understanding the use of this term : "*Deśī-tāla*s have been known as *khaṇḍa-tāla*s, because here the [units] *guru* etc. are split into pieces by way of *druta*, *laghu* etc., or they are called *khaṇḍa-tāla*s because of the profusion of units like *laghu* etc. [indicating the units smaller than *laghu*]".

It is interesting to note that the names *khaṇḍa*, *miśra* and *saṅkīrṇa* mentioned in earlier texts in different contexts, as listed above (note 3), were later identified with 5, 7 and 9 *akṣara*s respectively.

5. The number, names and forms of *deśī-tāla*s present a vast variety and each text is different from the other in some aspect or other. The following chart will present a brief view of this aspect of the textual tradition on *tāla*.

Text	Number of *deśī-tāla*s	Remarks
Mānasollāsa	30	
Saṅgīta-cuḍāmaṇi	96	
SR	120	
Bha	112 - 5 = 107	93 names in common with SR, the forms being different in some cases; 5 *mārga-tāla*s described in the beginning without this label.
SRāj	138	119 names in common with SR, but in some cases the forms differ.

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Text	Number of *deśī-tālas*	Remarks
SUS	73	description with *pāṭākṣaras*.
SSud	118 + 121 = 239	118 in common with SR.
RK	32	
SD	224	120 in common with SR.
SPār	145+7+8+14=174	many out of 145 in common with SR, 7 *sūḷādi*, 8 (*rikkas*) and 14 miscellaneous, including 9 *graha* (planet) names.
RGSS	194	much similarity with SPār and SD.
SK	143	impact of SR, SD, SPār, and oral tradition.

6. *Niḥśaṅka* and *Śārṅgadeva* (nº 119 and 120 respectively in SR) bear the author's name and *Śatruśalya* (nº 24) in RK bears the name of the patron of the author, *Śrīkaṇṭha*. Some names clearly bear a Tantric-cum-Purāṇic influence. For example, *Mukunda* (nº 111), *Lakṣmīśa* (nº 88), *Śrīraṅga* (nº 14), *Pārvatīlocana* (nº 81), *Gaurī* (nº 114) in SR, *Brahmatāla* (nº 17) in SPār. Figurative names representing the gaits or sports of animals like *Siṃhavikrīḍita* (nº 27), *Siṃhalīla* (nº 10), *Haṃsalīla* (nº 19), *Gajalīla* (nº 18), *Turaṅgalīla* (nº 33) in SR are also notable. Nine names of planets (*grahas*) in SPār and RGSS present another category.

7. The text describing *deśī-tālas* do not prescribe any specific *kriyās* as was done in the earlier tradition that was later labelled as *mārga*. Each unit of a given *tāla* was to be rendered with a sounded *kriyā* which could take any form; i.e. the right hand striking the left one or vice-versa, or the right or left hand striking the thigh. Generally, it would have been the right hand striking the left hand. Regarding the unsounded *kriyā*, the bigger units in a *tāla* were to be rendered with a sounded action followed by a wave of the hand, the unit concerned thus being split into two parts, the first one being concretized in the sounded action and the second one in the unsounded wave. The following later texts are relevant here :

> Very slight (*alpa*) beat (*ghāta*) for *aṇudruta*, slender (*sūkṣma*) beat for *druta*, full beat for *laghu*, beat followed by wave (*ākṣepa*) for *guru* and beat followed by a semi-circular movement of the hand for *pluta* [is prescribed]. (RK 1.4.118)

> For *laghu* there is only a beat (*ghāta*), for *guru* there is beat and wave (*ghāta* and *kṣepa*), for *pluta* there is beat and throwing away [of the hand] in semi-circular movement (*bhramaṇakṣepa*) – i.e. three successive actions are prescribed : beat, semi-circular movement and 'throw'– and *druta* and *aṇudruta* are 'pronounced' with *pāṭa-varṇas* (drum-syllables). (SPār II.260-261)

The prescription in SPār about *druta* and *aṇudruta* being concretized only with drum-syllabies, presumably without any action of the hand is curious. It is not corroborated by current practice. RGSS, which follows SPār quite closely in many respects, prescribes *tāla* (beat of the hand) for *aṇudruta* and *druta* in all *tālas* that have these two units. For *laghu* also it prescribes *tāla*, for *guru* it prescribes a wave (*jhālo*) in addition to the *tāla*, the notation being ♁ ; the implication is that 1 is *tāla* and O is wave. For *pluta* three actions are prescribed, *tāla*, semi-circular movement of the hand

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(*hātha kī parikramā*) and wave (*jhālo*). The notation is 11O, O being a sign for wave, but no special sign is given for semi-circular movement of the hand. (cf. the notated version of all *tāla*s in RGSS chapter VI).

The obvious impact of the *dakṣiṇa* category of *mārga-tāla*s, with its eight *mātrā*s, seven of which are unsounded (listed on p.149 above), is notable. In order to sustain the duration of a long unit, the simple wave or the wave preceded by a semi-circular movement of the hand is prescribed. These unsounded actions are extensions or suffixes of the sounded action.

It is interesting to note here that a similar extension is also prescribed in the Vedic tradition, *Śūnyahasta* ('empty hand') is prescribed in *vivṛtti* (where two *svara*s are conjunct, shown by the sign S), in *avasāna* (end of a *kaṇḍikā* = section), in half of the *ṛk* (the mid-ending of a *kaṇḍikā*) in any other *virāma* (pause), between one *pada* and the other during *padapāṭha* and in *pādapūrtti* (filling up the gap in the foot of a metre) (YŚ 1.15).

The current word for unsounded action in Hindustani music is *khālī* (empty or vacant) and its counterpart, sounded action, is *bharī* (full).

8. Kallinātha (commentary on SR V.261) raises the problem of more than one *tāla* having been described in identical terms. He resolves this apparent contradiction by saying that the units *laghu* etc. do not have a fixed duration and hence the description in identical terms for different *tāla*s is interpreted in actual practice in different ways. *Laghu* could be equal to four or six *laghu akṣara*s, according to him and accordingly *guru* would be double of that duration, *druta* and *aṇudruta* being one-half and one-fourth respectively. He goes on to say that sometimes one and the same *tāla* in a particular *gīta* (vocal composition / rendering) is performed with variable duration of its constituent units and sometimes even in one and the same cycle of a *tāla*, the duration of its constituent units varies. This sounds curious in view of the current practice in Hindustani and Karnatic music, but it seems that a similar practice is current in Manipuri music.

Kallinātha concludes with the remark that all this variability is not in any sense a deficiency (*dūṣaṇa*) in *deśī*, rather it is an adornment (*bhūṣaṇa*) in it.

9. For the *tāla*s that consist of only one unit repeated a number of times, e.g. two *druta*s (nº 5), four *druta*s (nº 84), six *druta*s (nº 94), four *guru*s (nº 99), five *guru*s (nº 114) in SR, there is an obvious problem as to how the *tāla*-cycle could be constructed. Among the *mārga-tāla*s, *Udghaṭṭa* was the only one that had uniform units, namely three *guru*s; there the cycle was constructed by giving a *niḥśabda kriyā* on the first *guru*. But no such device is explicit in *deśī-tāla*s, since *kriyā*s are not prescribed. There is only one prescription of Kallinātha that is somewhat relevant here. In the commentary on SR V.237, he says that since *laghu* is the most important unit in *deśī-tāla*s, if a particular *deśī-tāla* begins and ends with a *druta*, the *druta* is changed to a *laghu*. This statement could be applied only to those *tāla*s that consist of a number of *druta*s alone; there the cycle could be formed by changing the first and last *druta* to a *laghu*. But what would be the device for constructing a cycle in those *tāla*s that consist of only *laghu*s ? There are a few possibilities that could be conjectured in such cases :

(i) The value of one or more out of the *laghu*s could have been changed, or
(ii) One of the *laghu*s could have been rendered with a *niḥśabda kriyā*, or
(iii) A particular set of drum-syllables could establish the cycle.

RGSS begins the treatment of *deśī-tāla*s with such *tāla*s as consist of uniform units, namely *aṇudruta, druta, druta-virāma, laghu, laghu-virāma, guru* and *pluta*. In each of these, the spatial interval between hands and the same length for the string (perhaps connecting the two parts of a set of cymbals) is prescribed as follows :

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Name of *tāla*	Component units	Interval between hands and length of string	Actual time-length of *tāla* cycle
1. *Citra-tāla*	four *aṇu-drutas*	1 1/2 *aṅgulas*	1 *mātrā*
2. *Ekatālī* or *Kaṇṭukārya* 1	four *drutas*	3 *aṅgulas*	2 *mātrās*
3. *Kaṇṭukārya* 3	six *druta-virāmas*	4 1/2 *aṅgulas*	4 1/2 *mātrās*
4. *Rāsatāla*	four *laghus*	6 *aṅgulas*	4 *mātrās*
5. *Laghuśekhara*	eight *laghu-virāmas*	9 *aṅgulas*	6 *mātrās*
6. *Karuṇa tāla*	eight *gurus*	12 *aṅgulas*	16 *mātrās*
7. *Sannipāta* or *Piṇḍamaṇṭha*	six *plutas*	18 *aṅgulas*	18 *mātrās*

The distance between hands or length of string is commensurate with the total time-length of the *tāla* concerned only in *tāla* nº 3 and nº 7, it increases in equal proportion in the case of *tāla* nº 2, nº 4 and nº 5, following the pattern of nº 1 where the interval is 1 1/2 times the actual time-length. But the logic of nº 6 is not clear, since the time and space relationship there is neither of commensuration, nor of 2 : 3; rather it is 4 : 3.

The practical implication of the relationship between time and space indicated above is not clear at all and its role in the formation of *tāla*-cycle in the context of *tāla*s composed of uniform units is still more obscure. This relationship is indicated only in the above 7 *tāla*s having uniform units, barring one solitary exception where in *rāvaṅka-tāla* (nº 84), composed of S1SOO = 6 *mātrās*, a length of 6 1/2 is prescribed. This fact lends support to the conjecture that the time-space relationship could perhaps have had some role in the formation of cycle in the *tāla*s composed of uniform units; but as stated above, this role is hard to establish.

10. The first reference to definite syllables (*pāṭākṣaras*) for specific *tāla*s is found in the *Abhinavabhāratī* (commentary on the *Nāṭyaśāstra* by Abhinavagupta, NŚ 31.27, GOS ed. vol. IV p.163). A set of syllables is mentioned for the two *gurus*, one *laghu* and one *pluta* in *caccatpuṭa*. Although the text is very corrupt, yet it is clear that each time-unit of *tāla* is depicted by drum-syllables; most probably there are five syllables for each *mātrā*, thus a bigger unit like *pluta* having more syllables and a smaller unit *laghu* having lesser number of syllables. Curiously, SR does not mention these in the context of *tāla*; it does mention them in the context of *vādya* (content and technique of playing on drums), without identifying them with specific *tāla*s. SUS is the first post-SR text that mentions specific drum-syllables for each *tāla*. SPār also follows this tradition, but neither of these texts tries to allocate specific syllables to each unit of the *tāla*s; the units are verbally indicated and notated first, and then the syllables are given without splitting according to time-units. RGSS, however, distinctly allots syllable(s) to each unit (see Appendix A). In addition to drum syllables, this text also mentions dance syllables. Why some texts have mentioned this aspect of the rendering or concretization or identification of a *tāla*, and others have not done so, is difficult to explain. Perhaps it was a matter of regional preference, but this is just a hypothesis which needs to be examined.

11. Taking SR as a sample, it is notable that quite a few *prabandha*s are identified with specific *tāla*s, and this identification is reflected in their names. Sometimes specific *tāla*s are prescribed without identical names. The following chart presents a brief account of both these types.

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Category of *prabandha*	Total number	Names Reflecting identification with *tāla*s	*Prabandha*s where definite *tāla*(s) are prescribed, but no identification of names
1. *Śuddha Sūḍa*	8	1. *Rāsaka* 2. *Ekatālī*	1. *Dhenkī*, 2. *Jhombaḍa* (10 *tāla*s prescribed) 3. *Vartanī*, 4. *Lambha*
2. *Ālikrama*	24	1. *Varṇa* 2. *Hayalīla* 3. *Gajalīla*	1. *Pañcatāleśvara* 2. *Tālārṇava*
3. *Viprakīrṇa*	36	1. *Vijaya* 2. *Siṃhalīla* 3. *Haṃsalīla* 4. *Tribhaṅgi* 5. *Caccharī*	1. *Caryā* 2. *Maṅgalācāra*
4. *Sālaga Sūḍa*	7	1. *Maṇṭha* 2. *Pratimaṇṭha* 3. *Niḥsāru* 4. *Aḍḍatāla* 5. *Rāsa* 6. *Ekatālī*	1. *Dhruva* (sixteen varieties spoken of according to 11-26 syllables of text in the *dhruva-khaṇḍa* of the *dhruva-prabandha*. Definite *tāla*s are prescribed for each one of them.

16 varieties of dhruva prabandha and the tālas prescribed for them.

SR		SD	RGSS
Varieties of *dhruva-prabandha*	*Tāla*s prescribed		Sixteen varieties of *dhruva-tāla* described
1. *Jayanta*	*Āditāla*	The same sixteen varieties of *dhruva-prabandha*, but instead of prescribing *tāla*s for them, *tāla*s with identical names described.	1. *Jhampaka*
2. *Śekhara*	*Niḥsāru*		2. *Kamala*
3. *Utsāha*	*Pratimaṇṭha*		3. *Utsāha*
4. *Madhura*	*Hayalīla*		4. *Vajramaṅgala*
5. *Nirmala*	*Krīḍā*		5. *Vikrama*
6. *Kuntala*	*Laghuśekhara*		6. *Madhura*
7. *Kamala*	*Jhampa*		7. *Nirmala*
8. *Cāra*	*Niḥsāru*		8. *Bhīma*
9. *Nandana*	*Ekatālī*		9. *Kāmoda*
10. *Candra-śekhara*	*Pratimaṇṭha*		10. *Candraśekhara*
11. *Kāmoda*	"		11. *Ūrmaṇa*
12. *Nyāya*	*Dvitīyatāla*		12. *Kuntala*
13. *Kandarpa*	*Āditāla*		13. *Krīḍā*
14. *Jayamaṅgala*	*Krīḍā*		14. *Tilaka*
15. *Tilaka*	*Ekatālī*		15. *Vijaya*
16. *Lalita*	*Pratimaṇṭha*		16. *Vajra*

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It is obvious from the above chart that SR prescribed specific *tālas* for the sixteen varieties of *dhruva prabandha*, and none of these *tālas* is named *dhruva*. (Actually only 9 *tālas* are prescribed, 5 *tālas* being repeated once and one repeated twice.) SD describes 18 *tālas* with identical names and RGSS describes 16 varieties of *dhruva-tāla*, of which 10 agree with those in SR and 6 are different.

The above account provides sufficient evidence of the fact that originally *prabandha* and *tāla* names were identical in many cases, and that *prabandhas* composed in certain *tālas* took the names of the *tālas* concerned, i.e. *tāla*-names dictated the names of *prabandhas*, whereas in later texts *prabandha* varieties dictated the names of *tālas*. Both aspects of the textual tradition point to the interchangeability in principle of *prabandhas* and *tāla* names.

12. Although the distinction of *mārga* and *deśī* is obvious in Mataṅga's *Bṛhaddeśī*, it is clearly expressed for the first time in SR. The three well known texts between *Bṛhaddeśī* and SR, namely the *Bharatabhāṣya* of Nānyadeva, *Saṅgītacūḍāmaṇi* of Jagadekamalla and *Mānasollāsa* of Someśvara, do not show this distinction, perhaps because of textual discrepancies in the first two cases and preoccupation with current or contemporary music in the last. The SR, being equally concerned with the textual tradition, has recorded the earlier textual tradition with great care and understanding and hence the distinction of *mārga* and *deśī* in the context of *tāla* has been effectively brought out in this text and its commentaries. All the same, a strong continuity between the earlier tradition known as *mārga* and the contemporary scene known as *deśī* is also established in SR and later texts. The following points deserve notice here (the first two being regarding SR and the remaining being related to some later texts) :

(i) *Deśī-tālas* are said to have been derived from *mārga-tālas* by splitting the units of the latter, viz. *laghu, guru* and *pluta* (see note 3 above).

(ii) One of the *prabandhas* known as *pañcatāleśvara* is said to be composed in the five *mārga-tālas* according to prescribed sequence and dimension. (SR IV 256cd-264ab)

(iii) The *Bharatārṇava* begins the treatment of *tālas* with five earlier *tālas* known as *mārga-tālas* in other texts, but this text does not distinguish them as a separate category; moreover the five *mārga-tālas* are described only in their original spans and not in three spans.

(iv) The SSud provides the earliest reference to the ten *prāṇas* of *tāla* and this concept has been sustained in the later textual tradition till our times. SSud includes the following concepts under the ten *prāṇas* : 1. aṅga, 2. kāla, 3. kriyā, 4. mārga, 5. kalā, 6. laya, 7. yati, 8. graha, 9. jāti, 10. prastāra. Of these, *mārga* and *kalā* are directly related only to *mārga-tālas*; *jāti* is relevant only to *deśī-tālas*, while the rest, *aṅga, kāla, laya, yati, graha* and *prastāra* could be relevant to both *mārga* and *deśī*. But all ten concepts have been listed together as *prāṇas* of *tāla*. SSud, the first known text recording the concept of ten *prāṇas*, deals with the five *mārga-tālas* under *kriyā, mārga* and *kalā*, thus dealing with *mārga* and *deśī* under one 'umbrella'. Although the *deśī-tālas* are described after the ten *prāṇas*, yet the fact that the concept specific to *deśī*, viz. *jāti*, is included under the ten *prāṇas* supports the suggestion that *mārga* and *deśī* have been put under one umbrella.

(v) SK (beginning of 20th century) has preserved the concept of three *mārgas* specifically forming part of the *mārga* tradition, since it presents each *tāla* in three spans notated in three circles, the innermost circle depicting the original or shortest span, the middle circle depicting the middle span and the outer circle depicting the biggest span (see Appendix B).

The above points confirm that no dichotomy is implied between *mārga* and *deśī* in the textual or oral tradition of *tālas*. Rather there was a tendency to preserve *mārga*

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even when *deśī* had become preponderant; moreover it is likely that *deśī* co-existed with *mārga* even before being formalized as a distinct corpus. Both these aspects corroborate the multi-layer nature of Indian tradition.

13. Regional preference for certain *tāla*s can be faintly perceived in the textual and oral traditions. For example, *Siṃhanandana* (nº 35 in SR) is almost universally accepted in all texts covering various regions, but in the oral tradition it has survived only in the Karnatic tradition. Similarly *Brahmatāla* is found only in texts having some (but not exclusive) affinity with the Northern region, e.g. SPār, RGSS, SK, and it has survived only in the Hindustani oral tradition.

14. The seven *sūḷādi-tāla*s are relevant in the context of regional preference. Today they are exclusively related to the Karnatic tradition, but that is not the case in the textual tradition even up to the beginning of the 20th century. *Nādavinoda,* composed and published in Delhi around 1900, bears evidence to this fact. It gives the seven *sūḷādi*s as the basic *tāla*s, although it does not give the label *sūḷādi*. It also tries to give their rough equivalence to current Hindustani *tāla*s, but only in the *caturaśra jāti* of each *tāla*; these equivalences or correspondences are not precise in some cases, but the fact that the author treats these seven *tāla*s as primary ones is remarkable, in view of their absence in the current Hindustani oral tradition.

The history of the seven *sūḷādi*s is pertinent here and it is represented in brief.

(1) The adjective *sālaga* and the number seven appear for the first time in SR, as seven *sālaga-sūḍa-prabandha*s, all bearing old *tāla*-names except the first one, called *dhruva,* although later texts like SD and SPār have *dhruva* as a *tāla*-name too. In CP these names appear, with some alterations, as eight *alaṅkāra*s (literally 'embellishments', but actually melodic movements in ascent and descent according to specific motives). In both CP and SPār, *jhombaḍa* is the additional name. The following chart (p.167)will illustrate this.

The following observations are pertinent in view of this chart :

(1) The seven *sālaga-sūḍa prabandha*s remain unchanged in the later texts that speak about them, e.g. SD (RK very briefly mentions these seven).

(2) Out of the seven *tāla*s prescribed for the seven special *alaṅkāra*s in CP and SPār (CP has the extra eighth name *jhombaḍa* also), four are here in common with *sālaga-sūḍa prabandha*s or *gīta*s and three names are different.

(3) The present day seven *sūḷādi-tāla*s of Karnatic music are identical with the seven names prescribed for *alaṅkāra*s and not with those prescribed for the seven *sālaga-sūḍa prabandha*s or *gīta*s.

15. See K. Vāsudeva Śāstrī, *Saṅgīta Śāstra,* pp. 220-21.

16. *Khālī* (unsounded wave) was not considered an independent unit even up to the beginning of the 20th century, but was the result of the splitting of a longer unit, e.g. 8 being split into a sounded action, conceptually covering 4 *mātrā*s followed by an unsounded wave covering the remaining 4 *mātrā*s or five being split as 3 + 2, the first one being a sounded unit and the second one unsounded. SK supports this statement; it describes 143 *tāla*s, which could be analyzed as follows :

(1) In *tāla*s nº 2 and 3 there is mention of moving the hand right, left, and upwards as an extension of the sounded beat.

(2) Each *tāla* is divided into *sthāna*s which could, in a majority of cases, be identified with *tālī* (sounded action).

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SR		CP		SPār	
Seven *tālas*	Seven *sālaga-sūḍa Prabandhas* (in accordance with SR)	Seven *gītas*	Eight *alaṅkāras*	Seven *sūḷādi-tālas*	Seven *alaṅkāras*
1. *dhruva* 16 varieties	1. *dhruva* 16varieties	1. *dhruva* 16 varieties	1. *jhompaḍa*	1. *dhruva*	1. *indranīla* (*dhruvatāla*)
2. *maṇṭha* 32 varieties	2. *maṇṭha* 6 varieties	2. *maṇṭha* 6 varieties	2. *dhruva*	2. *maṇṭha*	2. *mahāvajra* (*maṇṭhatāla*)
3. [Text broken after *maṇṭha*]	3. *pratimaṇṭha* 4 varieties	3.*pratimaṇṭha* 4 varieties	3. *maṭhya*	3. *rūpaka*	3. *nirdoṣa* (*rūpakatāla*)
4.	4. *niḥsāru* 6 varieties	4. *niḥsāru* 6 varieties	4. *rūpaka*	4. *jhampa*	4. *sira* (*jhampatāla*)
5.	5. *aḍḍatāla* 6 varieties	5. *aḍḍatāla* 6 varieties	5. *jhampa*	5. *tripuṭa*	5. *kokila* (*tripuṭatāla*)
6.	6. *rāsaka* 4 varieties	6. *rāsaka* 4 varieties	6. *tripuṭa*	6. *aṣṭatālī*	6. *āvarta* (*aḍḍatāla*)
7.	7. *ekatālī* 3 varieties	7. *ekatālī* 3 varieties	7. *aṭha*	7. *ekatālī*	7. *sadānanda* (*laghutāla*)
			8. *ekatāla*		
	Note : Varieties of 1-5 are according to *tālas* prescribed, but 6, 7 have varieties based on the composition of the various sections of *prabandha*.	*Note* : CP treats seven *sālaga-suḍa prabandhas* under the category *gīta*, which is distinct from *prabandha*. Without this distinction, the four components of *caturdaṇḍī* viz. *ālāpa, ṭhāya, gīta* and *prabandha* could not be established. (CP 9.5)	*Note* : *Tālas* with identical names are prescribed for each *alaṅkāra*.		*Note* : *Ekatālī* is mentioned here as *laghu*.

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(3) *Tāla*s 1-6, 25, 26, 29-32, 34-40, 42, 47-52, 54-56, 58, 59, 63-63, 67, 68, 73-79, 81-84, 93, 95, 96, 98, 99, 101, 106, 108, 109, 125, 128, 129, 134-136, 138, i.e 63 *tāla*s in all, do not have a *khālī*.

(4) *Tāla*s are described in five ways, viz. (a) number of *mātrā*s, e.g. 6; (b) *sthāna*s that could be understood as equivalent to the *vibhāga* of today, e.g. 1-4; (c) *rūpa* (form) shown as $\frac{6}{3-3}$; (d) linear graph showing the above three (including *tālī-khālī*); and (e) three concentric circles showing *mātrā*s-numbers and syllables of *ṭhekā* in three spans. In the *sthāna*s *khālī* is sometimes counted as a separate unit. In nº 7, for instance, the number of *mātrā*s is 6, and it is split as 1-4 (*sthāna*s). The *rūpa* is shown as 6/6, and thus *khālī* is counted as a separate unit in the *sthāna*s, but it is not so in the *rūpa*, which is one unit of 6, without any splitting. This happens in many *tāla*s, where both views – accepting the *khālī* as an independent unit, and accepting it as an extension of the sounded beat immediately preceding it – seem to be accomodated; e.g. nº 22, 33, 56, 97 etc.

(5) There are many *tāla*s in which both the *sthāna*s and the *rūpa* do not accept *khālī* as an independent unit; e.g. nº 41, 43, 44, 46, 53, 57 etc.

(6) Many *tāla*s (nº 20, 47, 79 etc.) are composed of uniform units, and there is no *khālī*. It is not indicated how the cycle would be clarified.

It is obvious from the above account that the status of the *khālī* was still in flux up to the beginning of the 20th century, and was not yet established as an independent unit.

17. The word *mārga* of the ancient *tāla*-system has survived in the Karnatic system in almost the same meaning, although the special *kriyā*s (eight *mātrā*s) prescribed for the *mārga*s in the old system are lost. In the Hindustani system the word *mārga* is lost, but the concept has survived; see Appendix B, which reproduces the three circles in which each *tāla* is notated in SK.

18. The *sama* of Hindustani music seems to be a version of *Sannipāta* in the ancient system, where both the hands strike each other; this was notated as *Saṃ*. This *kriyā*, wherever present, comes at the beginning of the cycle in the original (short) span and at the end in the middle and long spans; the reason for this change of position seems to be that in the middle and long spans all sounded *kriyā*s have unsounded *kriyā*s as prefixes and hence the sounded *kriyā*s get pushed forward, the point of emphasis coming at the end of the cycle. The relevant point here is that from ancient times there has been provision of a point of emphasis in the *tāla*-cycle, either at the beginning or at the end. Today it is fixed at the beginning. The *graha*, i.e. 'starting point', of a vocal, instrumental or dance composition is also mentioned as an important point in the *tāla*-cycle from the earliest times.

19. The two texts taken up in the present study, the *Nādavinoda* composed in Delhi and the SK composed in Bhavnagar (West) around the same time (beginning of 20th century) do not mention any dichotomy between the Karnatic and Hindustani systems, since *Nādavinoda* mentions 7 (*sūḷādi*) *tāla*s as the basic ones and SK mentions many *tāla*s like *siṃhanandana* that are unheard of in the Hindustani tradition today.

20. The reasons behind the special preference for a limited number of *tāla*s in the Hindustani and Karnatic traditions can not be finally understood at this stage, but a few hypotheses are possible :

(1) The preference for specific *tāla*s could be linked with vocal forms. For example, the *Sahasarasa* mentions only 10 *tāla*s for its 1000 song-texts, although hundreds of

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*tāla*s were described in contemporary *śāstra* texts. The 10 *tāla*s accepted in *Sahasarasa* are :

(i) *Ekatālī*, often mentioned with the adjective '*parasidha*' (*prasiddha* = well-known). This has the largest number of song-texts. It is likely that *ekatālī* was later transformed as *cautāla*, the main *tāla* for the *dhrupad* form today.

(ii) *Aḍatāla*, "known as *aṭhatāla*", second in importance if we judge from the number of songs.

(iii), (iv) *Samatāla* and *jhūmara tāla*, with almost equal numbers of texts.

(v) *Kamalamaṇṭha*, "known as *Fākhtāī* (फ़ाखताई)", next in importance.

(vi) *Jatalagana* (*Yatilagna* in SR).

(vii) *Caturthatāla*, well-known in the textual tradition.

(viii) *Jhapatāla*, mentioned in only 5 texts.

(ix), (x) *Tritīyatāla* and *parataṭāla* (*pratitāla*) are mentioned only once.

The above analysis highlights one point, viz. the small number of *tāla*s in actual use during the period 15th-17th centuries, as compared with the rich repertoire found in the textual tradition. The preference for certain *tāla*s is thus linked with the vocal forms associated with them, just as *chanda* is linked with the poetry composed in various *chandas*.

We have seen in notes 13 and 14 above how the 7 *sūḷādi-tāla*s were linked with 7 *sālaga sūḍa prabandha*s and how they were later linked with *alaṅkāra*s (melodic exercises).

(2) Regional musical forms at the so-called folk level could have influenced the preference for specific *tāla*s.

The *Saṅgītanārāyaṇa* provides a striking illustration of regional variety in the context of *sālaga-sūḍa prabandha*s (their association with *tāla*s is discussed in notes 13, 14 above). This text from Orissa lists nine *sālaga-sūḍa*s instead of seven, adding two new names *yati* and *carccarī* and replacing *aḍḍatāla* by *pratitāla*.

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Taṇḍu : the first theorician of dance

by Mukund LATH

Speaking of theoretical activity in India, we single out the glories of Yāska (7th century BC), Pāṇini (6th-5th century BC) and their predecessors, who were among the first thinkers in the world to subject language to a theoretical analysis, semantic and grammatical. We forget certain other equally ancient thinkers. One of them is Taṇḍu. Taṇḍu was the first theoretician to analyse dance.

Taṇḍu wrote, or perhaps like some other ancient theoreticians orally composed, a *śāstra* on dance which has not come down to us in its original form. The *śāstra* is however incorporated in Bharata's *Nāṭyaśāstra* and it is on this that we shall base our account of this endeavour. We shall be aided in this by the *Abhinavabhāratī*, the insightful commentary which Abhinavagupta wrote on the *Nāṭyaśāstra* (NŚ) in the 10/11th centuries.

How old is Taṇḍu ? There is no way we can give an answer. He is certainly older than Bharata[1], who used many existing *śāstra*s including Taṇḍu's *śāstra* on *tāṇḍava* to compile his own *Nāṭyaśāstra* in the early centuries of the Christian era. Bharata presents Taṇḍu's *śāstra* in his own way, as he does many other of the *śāstra*s that he uses. Yet we can reasonably expect a good many of Taṇḍu's own words to have been preserved in Bharata's reformulation, for this would be only natural in reproducing a tightly-knit technical work such as a *śāstra* usually was.

The *śāstra* as a whole, however, suffered some distortion in his hands, as we shall attempt to show. Bharata has split it into two parts, assimilating one of them into his own text in such a manner as almost to obliterate its separate identity. We shall try to show how he did this.

But we are more interested in Taṇḍu's approach to his material, the *tāṇḍava*. As we have already pointed out, *śāstr*ic or theoretical activity concerning the performing arts seem to have begun as early in India as theoretical activity concerning language. Pāṇini was familiar with a *Naṭasūtra* which he ascribes to an *ācārya* named Śilālin. Nothing is known of this *sūtra* or of Śilālin beyond Pāṇini's reference to them. But the very fact that Śilālin's work is called a *sūtra* indicates that it was a systematic, organized enterprise. Did the word '*naṭa*' in the *Naṭasūtra* stand for a dancer or a play-actor ? We cannot tell. Some have suggested that the '*naṭa*' here stands for a juggler. But that seems unlikely, since composing a *sūtra* was considered a serious activity. Juggling was certainly not a serious enough activity to call for a *sūtra* to be written on it. But if Śilālin's *Naṭasūtra* was either on dancing or play-acting, it is surprising that Bharata seems unaware of it. Bharata has named many authorities who taught or wrote on the performing arts, but nowhere does he mention Śilālin.

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Nevertheless, we must not forget that many old works have been genuinely forgotten. We know the authors of some through their mention by later theoreticians, who have however not mentioned everyone. *Śāstr*ic works are not histories, except incidentally. We would not have known of Śilālin and his *Naṭasūtra* except for Pāṇini's incidental mention of him.

Taṇḍu may have been as ancient as Śilālin, though we can never be sure. But we can be sure of the fact that his endeavour was connected with ancient Śaivism, which took the performing arts very seriously, creating forms that continue to live with us. In music it produced the *gāndharva*, which through transformations provided the basis for our *rāga*s. It also produced the *Gāndharva-śāstra*, which likewise remains the basic framework behind our theorizing about *rāga*s.

Tāṇḍava was the dance counterpart of *gāndharva*. It was the dance Śiva himself created and danced. This indeed makes *tāṇḍava* more central to Śaivism than *gāndharva*. *Gāndharva* was not *created* by Śiva, nor performed by him, as *Tāṇḍava* was. It was only addressed to him[2].

The story goes that Taṇḍu formulated his *śāstra* when Śiva asked him to teach the *tāṇḍava* to Bharata. What Taṇḍu did was to create the first known theoretical analysis of dance as a form, which became a model for subsequent Indian enterprise in the field.

It is a model worth understanding in its own right. For what Taṇḍu created can be characterized as one of the earliest systems for constructing, or generating complex forms out of simple entities through certain rules of transformation. What is extremely interesting is the fact – something which is pointedly brought out by Abhinavagupta – that the simple units of which the dance was constituted, and also the complex whole they formed, were self-contained entities. Unlike language, on which Pāṇini theorized, the structure of Taṇḍu's dance did not refer to, or mean, anything beyond itself. The dance was form alone – a significant form, being beautiful, joy-giving and created by Śiva himself – but its significance was not acquired through any *meaning* outside itself such as language essentially has.

Thus from the view-point of theory, Taṇḍu's discourse on dance is one of the earliest attempts at building what might be called a generative system of pure form *without any content*. It should be of great interest to theorists who think that creating such systems is one of the supreme goals of theorizing.

Taṇḍu's system can be linkened to that of Pāṇini, except that Pāṇini's system is not a system for generating pure forms. The complex linguistic whole which Pāṇini was interested in analysing was the *pada*, a usable unit in a sentence. Pāṇini broke up *pada*s – Sanskrit *pada*s, which were his concern – into smaller units. These units of *dhātu*, *pratyaya*, *upasarga*, etc. were analytic in the sense that they were not usable on their own. But they were not units of pure structure, they were meaningful units. They could be variously combined by rules of formation which

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Pāṇini meticulously notes. Any number of *pada*s could be generated by them, provided that the rules were observed. But there was always an outside constraint. Whether a *pada* was acceptable or not depended on whether it had a meaning or not; language has both a form and a content. Taṇḍu's system, on the other hand, had no such constraint. It was not a system for *abhinaya*, which like language has to have a meaning outside itself. It was a system meant for generating pure dance; it was form alone.

The *Nāṭyaśāstra* is aware of this central distinction and Bharata expresses it through an interesting story. After Bharata had created the *nāṭya*, he presented a play before the Devas and the Asuras, who enjoyed it immensely. The art, Bharata then thought, should be presented before Śiva, perhaps with the idea that Śiva was the ideal *sahṛdaya*, the quintessential discerning, sensitive critic. He approached Śiva with a play called the *Tripuradāha*, a dramatized version of an episode from Śiva's own life. Śiva was pleased with Bharata's *nāṭya* and praised it. But he also asked Bharata to add something to it which it did not have. This was the *tāṇḍava* dance, which Śiva himself was fond of dancing. But could this really be done ? The very idea of adding a pure, non-representative form to *nāṭya*, which like language inherently depended on a world of meaning outside itself, raised an aesthetic problem. This was voiced by the Ṛṣis, to whom Bharata related his story. The very soul of *nāṭya*, said the Ṛṣis, was *abhinaya*, which was a means for representing the happenings of the world on the stage; how could *tāṇḍava* fit into such a representation, since it has no concern for any meaning and cannot represent any happening. Bharata agreed with the Ṛṣis. He was aware that *tāṇḍava* was a pure, non-representational, form. *Tāṇḍava*, he agreed, was quite unrelated to anything that happens in the world. It was, he said, beautiful in itself, a source of joy on its own, without depending on anything beyond itself[3]. Yet he did incorporate it into his *nāṭya*. We shall see how he did this. We shall discuss the principle he adopted in adapting the alien *tāṇḍava* to the *nāṭya*. One thing which made this possible was Taṇḍu's analysis of *tāṇḍava* into smaller units. The *tāṇḍava* as a whole could not be incorporated into the *nāṭya*, but it was possible to incorporate its parts, using them to a different end.

The *tāṇḍava* consisted basically of complex formations called *aṅgahāra*s, which could be strung together into larger wholes. The *tāṇḍava* that Śiva danced had a repertoire of 32 *aṅgahāra*s. Taṇḍu's goal as a *śāstrakāra* is to describe these *aṅgahāra*s. The method he chooses is to analyse them into smaller building-blocks. His analysis follows two stages. At the first stage, Taṇḍu analyses *aṅgahāra*s into what he calls *karaṇa*s. These are 108 in number. Different combinations of *karaṇa*s, Taṇḍu says, produce different *aṅgahāra*s. A combination of two *karaṇa*s gives rise to what he terms a *nṛtta-mātṛkā*. Though obviously more complex than a *karaṇa*,

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the *nṛttamātṛkā* is not yet an *aṅgahāra*. For the *aṅgahāra*, Bharata says, consists of two, three or four *nṛtta-mātṛkā*s. Bharata, however, goes on to say :

> Three *karaṇa*s form *aṅgahāra*s called *kalāpaka*; four of them form *ṣaṇḍaka*s and combinations of five *karaṇa*s are known as *saṅghātaka*s. *Aṅgahāra*s can also be formed by combining six, seven, eight or nine *karaṇa*s together.[4].

One thing is clear at this stage. Given a set of 108 *karaṇa*s and the rule that combination of three to nine of these could make an *aṅgahāra*, it is possible to produce innumerably more *aṅgahāra*s than the 32 of which Śiva's repertoire consisted. The result of Taṇḍu's analysis was thus to enlarge the possibilities inherent within Śiva's dance. Taṇḍu uses the *karaṇa*s (or so it appears from the text we have) only to describe 32 *aṅgahāra*s, presumably those danced by Śiva and no more. But given his simple rule of forming *aṅgahāra*s out of a combination of three to nine *karaṇa*s, other *aṅgahāra*s could easily be formed though he has not actually described them. Indeed, given the rule, his actual detailed descriptions of *aṅgahāra*s seem quite unnecessary.

Later theorists were aware of the fact that Taṇḍu's formulation contains the possibilities of many more *aṅgahāra*s than the 32 which Śiva employed in his dance. Performers made use of these possibilities in their own compositions. Abhinava, therefore says that there is no end of *aṅgahāra*s that can be performed, but the 32 danced by Śiva are especially sacred[5]. Taṇḍu's *śāstra*, in effect, opened up the restricted *tāṇḍava* of Śiva without diverging from it in form and conception. This is, remarkably, the character of many Indian *śāstra*s, including Pāṇini's grammar. Many would argue that Pāṇini was the central influence behind much Indian *śāstr*ic thought because his grammar became the model for other writers; his analysis of language became the paradigm for other analyses. To me it seems more likely that Pāṇini's own exercise was not a cause but itself an outcome of a general cultural and intellectual approach, or 'style', that delights in creating new forms out of a set of given units, varying, transforming and sometimes even transfiguring certain basic patterns. No historical links with Pāṇini can be traced in the various other *śāstra*s which show the same intent of opening up latent possibilities.

A *karaṇa*, however, was itself a complex unit, and quite obviously so. Even a simple glance at the description of *karaṇa*s will impress this fact upon us. Taṇḍu too defines a *karaṇa* as a 'combination of the movements of the hand and feet' – *hastapādasamāyogo nṛtyasya karaṇaṃ bhavet* (NŚ 4.30). The words 'hand' and 'feet' here are, as Abhinavagupta points out (see below, note 9), short-hand for the various limbs of the upper and the lower parts of the body; this is clear also from Taṇḍu's own description of the *karaṇa*s, where a *karaṇa* is defined as a combination

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of the movements of the different parts of the upper and lower limbs of the body. I shall return to this below.

Let us take a couple of examples of *karaṇa*. The *karaṇa* named *maṇḍala-svastika* (the eighth in the list) is described as follows :

> With the body in the still position (*sthāna*) called *maṇḍala*, bring the two hands to the *svastika* position in such a manner that they remain equipoised with the palms raised and facing inwards. Such is *maṇḍala-svastika*.[6]

The *karaṇa kaṭicchinna* (eleventh in the list) is :

> The hands should have a *pallava* formation and placed near the head. The waist should be turned first to one side and then the other and this should be done repeatedly. Such is *kaṭicchinna*.[7]

Even these two samples, rather randomly chosen, are sufficient to reveal the complexity of the *karaṇa*s. Each of them can be plainly analysed into smaller, more atomic, units. Such an analysis was, indeed, made by Taṇḍu. It is in fact assumed in his description of the *karaṇa*s; mark his use of phrases like 'the *svastika* position' or 'the *pallava* formation', which are obviously parts of *karaṇa*s. These smaller units are also named *mātṛkā*s.

Taṇḍu introduces his description of the *karaṇa*s with these words :

> Listen to me, I shall now describe (the *karaṇa*s) making a note of the movements of the hands, the feet, the hips, the thighs, the breast and the back. (I shall also describe) the *sthāna*s, the *cārī*s and the position and the movements of the hands needed in *nṛtta* (i.e. *tāṇḍava)* known as the *mātṛkā*s. Combinations of *mātṛkā*s produce the *karaṇa*s.[8]

Clearly, the *karaṇa* is a combination of many discrete positions and movements of the various parts of the body, and each of the *karaṇa*s can be broken into these smaller 'units'. Indeed, as Taṇḍu unequivocally says, the *karaṇa*s are nothing but assemblages of these smaller parts. The words *sthāna* and *cārī* are also worth noticing here. *Sthāna* means a stationary position and *cārī* a movement. All dance, as Abhinavagupta says, is stillness coupled with movement (*avasthānaṃ gatiś ceti*). Thus every smaller part into which a *karaṇa* was analysed could itself be characterized in two distinct ways, still or moving. However, the term *mātṛkā* which recurs here can cause confusion. Earlier, Taṇḍu told us that a *mātṛkā* was a much larger building block in the dance; two *karaṇa*s, he said, made a *mātṛkā*. Yet now he tells us that *mātṛkā*s are smaller units in the formation of the *karaṇa*s themselves. No justification is provided for this puzzling use of the same term in

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two very different, palpably contradictory, senses. *Mātṛkā*s cannot both form a *karaṇa* and be formed by them. Fortunately, Abhinavagupta's comments help us to sort out the confusion. *Mātṛkā*s, he says, are of two sorts : (1) the *nṛtta-mātṛkā* which was formed through *karaṇa*s and (2) the *karaṇa-mātṛkā*, the smallest units in dance which form the *karaṇa*s. The different uses of the term *mātṛkā*, it would seem, indicate the two stages of Taṇḍu's analysis of the *aṅgahāra*s that Śiva employed in his dance. At the first stage Taṇḍu analysed the *aṅgahāra*s into *karaṇa*s, asserting that these smaller building blocks could, through a simple rule of formation, give rise to *aṅgahāra*s. But since the *karaṇa* is itself a complex figure, Taṇḍu in the second stage of his analysis broke it down into yet smaller building-blocks, which are not further analysable, and calls these the *mātṛkā*s. This appears reasonable enough, yet a confusion remains. Taṇḍu had said earlier that two *karaṇa*s formed a *nṛtta-mātṛkā*; he had not equated the *karaṇa* itself with a *nṛtta-mātṛkā*. But if the *nṛtta-mātṛkā* consists of two *karaṇa*s, one fails to see how it can be an essential building-block in the formation of *aṅgahāra*s. The *aṅgahāra*s are not combinations of pairs of *karaṇa*s. One fails to see the purpose in Taṇḍu's *śāstra* of the concept of *nṛtta-mātṛkā*. Abhinava does try to give a justification, but it can hardly convince. He argues that only after two *karaṇa*s have been shown to us is it possible to perceive the activity before us as part of a dance rather than of another, entirely different, sort of activity[9]. This raises the interesting question of when exactly we begin to identify an activity as that particular activity and not any other; but it clearly offers no cogent justification for considering the *nṛtta-mātṛkā* a building-block in the formation of *aṅgahāra*s – a notion that Abhinavagupta seems to entertain when he defines *nṛtta-mātṛkā* : *nṛttasyāṅgahārātmano mātṛkā utpatti-kāraṇam* / (4.28-33). It is the *karaṇa* which can truly be called the *utpattikāraṇa*, the 'generative material', of the *aṅgahāra*, for the *aṅgahāra*, as we have seen, was made up of sets of *karaṇa*s – three to nine – and not of *pairs* of *karaṇa*s. Moreover, a single *karaṇa* should on its own have been sufficient to convince anyone that what was happening was a dance; the samples described above are sufficient to impress this upon us. Abhinava, as a loyal commentator, was trying to justify the text of a *śāstrakāra* even though there was no true justification. If we too wish to be generous towards the *śāstrakāra*, as perhaps we should be, a better justification might be to assume that the text here is corrupt. The term *nṛtta-mātṛkā* is, then, redundant. It has, properly speaking, no role in the *śāstra* and can be replaced by *karaṇa*. *Mātṛkā* should be taken to mean what Abhinava calls *karaṇa-mātṛkā*, the smallest unit to which a dance could be analysed.

How can we define the smallest unit in pure dance ? Taṇḍu does not raise this question, which his analysis inevitably demands. Nor does Abhinava raise it, but his definition of *karaṇa* is very suggestive in this regard. A *karaṇa*, he says, is a

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movement. Of what, one might ask. It is, he says, a movement of pure dance, of the graceful stirring of one's limbs, moving them in an act which is not directed towards any utilitarian aim of getting something or of getting away from something. It is a movement of the upper and lower parts of the body, made in such a way that it forms a co-ordinated whole (*saṅgatatayā 'truṭitatvena*). A movement of this kind, when made from a previous position to another appropriate position, constitutes a single movement. And this is the *karaṇa* :

> *kriyā karaṇam / kasya kriyā / nṛttasya / gātrāṇāṃ vilāsakṣepasya / heyopādeyaviṣayakriyādibhyo vyatiriktā yā tatkriyā karaṇam ity arthaḥ / ... tasyāḥ kriyāyāḥ svarūpam āha – 'hastapādasamāyogaḥ' / hastopalakṣitasya pūrvakāyavartiśākhāṅgopāṅgādeḥ pādopalakṣitasya cāparakāyagatapārśvakaṭyūrujaṅghācaraṇādeḥ saṅgatatayā 'truṭitatvena vṛttiyojane / pūrvakṣetrasaṃyogatyāgena samucitakṣetrāntaraprāptiparyantatayā ekā kriyā tat karaṇam ity arthaḥ /* (GOS ed. p.90).

Abhinavagupta adds that the concept of such a unit of a single movement exists in *loka* (ordinary behaviour of men and women), except that in dance what is central is the grace and beauty of the movement and not its purposiveness. Obviously this definition of a single unit in a dance is too broad to form the smallest unit or *mātṛkā*. But if we modify the definition to mean the single movement of a single limb, we can come much closer to what we require. Problems would still remain. For example, what is a single limb ? On what ground do we say that the movement is not the same but different, especially in the case of movements that can be made, and made gracefully, by the body ? And what is 'grace' after all ? There would have to be some arbitrariness in what we term the unit of a movement. The arbitrariness is mitigated, however, by the limits of the *śāstra* itself; the *śāstra*, after all, is concerned with a specific form of dance, the *tāṇḍava*, and not with non-representative dance in general. The *mātṛkā*s of Taṇḍu are therefore a set of more or less definitely innumerable atomic units of movement in the *tāṇḍava*; these units can be attained by analysing the *karaṇa*s.

There is , however, still a problem which Abhinavagupta does not seem to have pondered at all. *Tāṇḍava* is not only *gati* but also *avasthiti*, as Abhinavagupta himself says. So our atomic units must comprise not only units of movements (in terms of which he defines a *karaṇa*) but also units of stationary poses. These might be defined as the end results of movements which can be frozen into *avasthiti*.

So far our outline of Taṇḍu's *śāstra* was based on the fourth chapter of the *Nāṭyaśāstra*. We find Taṇḍu speaking of the *mātṛkā*s, but unlike the *karaṇa*s these are not described in detail, though their knowledge is *assumed* in the description of the *karaṇa*s. The reason why it has been possible for Taṇḍu to describe complex formations such as *karaṇa*s in single, succinct verses is that his description is very

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technical. This is due to the fact that smaller movements comprising a *karaṇa* – namely the *mātṛkā*s – have been referred to through single epithets or short phrases with a precise but more detailed meaning. Let us take examples from the two *karaṇa*s we have examined. In describing *maṇḍala-svastika*, the text says (see above, note 6) : "with the body in the still position called *maṇḍala* ... ". The reference here is to a *sthānaka* (or *sthāna*) with the technical name, *maṇḍala*, the shape of which is taken as understood through the mention of the term. The word is obviously what we would call a technical term. Further in the description of the same *karaṇa*, we find : "bring the two hands to the *svastika* position ... ". *Svastika* is plainly another technical descriptive term, a short-hand for a more detailed description of a body-position. Even a quick look will show that such technical terms are quite central to the description of the *karaṇa*s. Like all technical terms they need to be explained and elaborated. This is a necessary part of the function of any *śāstra*; the *śāstra* would be largely unintelligible without it. The fourth chapter of the NŚ, which purportedly contains the entire description of the *tāṇḍava*, *does not* explain the technical terms it so profusely uses. Has Taṇḍu failed in his function as a *śāstrakāra* ? His *śāstra* clearly appears to be incomplete.

But it is not so in reality. In fact Bharata has taken Taṇḍu's description of the *mātṛkā*s out of its proper and appropriate place and used it for his own purpose. Taṇḍu's description now forms part of a larger, much more ambitious, repertory of units of atomic movements and positions of the various parts of the body that could be used in *nāṭya*; it is to be found in chapters 8-11 of the NŚ, where technical terms like those we have seen are explained. Abhinavagupta's *ṭīkā* on the *karaṇa*s in chapter 4 quotes relevant passages from chapters 8-10 in order to give details and expound the terms used in Taṇḍu's description of the *karaṇa*s. Clearly, matter which belonged to chapter 4 has been taken into these later chapters. Any number of examples can be given. But for our purposes here the two terms noted above should be sufficient indication. The *sthāna* termed *maṇḍala* is described, among other *sthāna*s which also figure in the description of the *karaṇa*s, at NŚ 10.65-66[10]. The *svastika* is described at 9.186-87[11].

Taṇḍu's *śāstra* must have contained a description of just those *mātṛkā*s which were needed for his *tāṇḍava*. Bharata has many more. What is even more distinctive is the fact that Bharata has appended a *viniyoga* – a *karma*, as Bharata calls it – after every individual *mātṛkā* that he describes. The *karma* was of central importance for Bharata, for it tells of the *use* or *uses* to which a movement could be put in the context of *nāṭya*, which was Bharata's prime concern.

But it was also Bharata's way of incorporating the pure form of *tāṇḍava* into his own *abhinaya*-oriented *nāṭya*. For *abhinaya* can *make use* of any bodily movement whatsoever towards some representative end. It can *impart* a meaning to a movement

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or gesture within a *nāṭya* context even though the movement may not have meaning in itself. A movement can be given a meaning either through a convention by stipulating that a certain movement will refer to such a thing or through its semblance to *loka* (meaningful gestures found in ordinary behaviour).

'There is no gesture or position of the hand which cannot be used meaningfully in the *abhinaya* of *nāṭya*', says Bharata[12]. What he says of the hand is true of all gestures. Abhinava expresses this in a more discursive terminology at the beginning of chapter 9. Speaking of the *karma* or *viniyoga* of various gestures he comments that *abhinaya* can be accomplished in two distinct modes, the *lokadharmī* and the *nāṭyadharmī*. The *lokadharmī* are gestures taken from *loka*, the actual behaviour of men. The *nāṭyadharmī* is stylized; it uses the gestures of *nṛtta* in various ways to enhance the evocative power of *abhinaya*. It can consist of the use of *karaṇa*s to create an atmosphere of grace and beauty especially in situations of love. It can employ *nṛtta* gestures, which being similar to gestures in actual use are suggestive of them; and it can even incorporate elements that mean nothing by giving them a meaning through a theatrical convention (*naṭasamaya*)[13].

At one point Bharata *does* make a distinction between gestures of *nāṭya* and of pure dance or *tāṇḍava*. He does so in speaking of the gestures of the hands, where he has a separate section for 64 kinds of *nṛtta-hasta*s (NŚ 9, verses following 10). The names of these *nṛtta-hasta*s were obviously taken from Taṇḍu who used them in his description of the *karaṇa*s. For Bharata, however, these *nṛtta-hasta*s too were to be used in *abhinaya*. After naming them Bharata says : "now listen to their description and their *use* (in theater)" – *yathālakṣaṇam eteṣāṃ karmāṇi ca nibodhata* (NŚ 9.17). And this he proceeds to tell us.

Although Taṇḍu's *karaṇa-mātṛkā*s have become mixed with extraneous material in Bharata's repository of gestures and positions, it is still possible to sift and segregate them on the basis of their names. Bharata has not changed the names given to them by Taṇḍu.

It is not our aim here to attempt such a sifting, though anyone who desires to detach Taṇḍu's *śāstra* from its *Nāṭyaśāstra* context must undertake this exercise. But in getting to know Taṇḍu as a *śāstrī* it would be more interesting to ask how he related the *karaṇa-mātṛkā*s to the *karaṇa*s. Did he formulate any set of rules by which *mātṛkā*s could be combined to from the *karaṇa*s ? We do not know. But clearly a rule as simple as the one he has for combining *karaṇa*s into an *aṅgahāra* would not have sufficed in this case. It does not work even in the case of *aṅgahāra*s if Taṇḍu's purpose was to *deduce* only the 32 *aṅgahāra*s which Śiva danced from his set of 108 *karaṇa*s. Indeed, it is difficult to see how *any* set of general rules for putting the *mātṛkā*s together can be formulated in order to yield just the needed 108 *karaṇa*s, no more and no less. The only rule, or rather principle, which Taṇḍu did

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give was that every *karaṇa* had to have at least two distinct sets of *mātṛkā*s, (1) those consisting of hand movements and positions and (2) those consisting of the movements and positions of the feet, or perhaps the lower part of the body as a whole; for he defined *karaṇa* as *hastapādasamāyogaḥ*[14]. Further, before listing the *karaṇa*s he said : "I shall describe how the *hasta* and the *pāda* are to be formed in them (i.e. the *karaṇa*s)" – *eteṣām eva vakṣyāmi hastapādavikalpanam* (NŚ 4.34). But plainly this is not enough, for if this were the only rule to be followed we should have innumerably more than 108 *karaṇa*s.

Abhinavagupta observes that, since a *karaṇa* is a combination of a set of bodily movements (*gati*) and positions (*sthiti*), there is really no limit to the number of *karaṇa*s that can be formed. What Taṇḍu wanted was to limit the number of such possible formations. It is for this reason that Taṇḍu has listed *specific* movements and positions for the purpose of *karaṇa*-formation[15]. Yet it is obvious that even the *specific* movements and positions which Taṇḍu listed can give rise to an infinite number of combinations. Taṇḍu does not seem to have devoted attention to building a system by which the combination of the atomic *karaṇa-mātṛkā*s could be limited to the formation of only a favoured set of figures. His *karaṇa-mātṛkā*s aimed only at providing a list of movements and positions into which his 108 *karaṇa*s could be conveniently broken down.

In explaining Taṇḍu's *śāstra*, Abhinava uses certain concepts which Taṇḍu himself did not use. Two such concepts stand out, the concepts of *yojanā* (see note 6) and *vartanā*. Abhinava considered these to be important concepts; they are central to his description of the *karaṇa*s[16]. Every *karaṇa*, as we have seen, consisted of a number of movements and positions, the *karaṇa-mātṛkā*s. The *karaṇa* was a whole built out of these smaller building-blocks. It was obviously not a mere juxtaposition of these smaller movements, but rather a graceful arrangement of them. This called for *yojanā*, the appropriate putting-together or "arranging", and *vartanā*, the proper *manner* in which this was to be done. For the latter we may find a parallel in the *barat* of a *rāga*, that is the 'right' way of moving over the notes in it. Both these terms clearly have an aesthetic intent. *Yojanā* and *vartanā* aimed at associating the different positions and movements of the different limbs – namely the various *mātṛkā*s of the upper and the lower parts of the body – in such a way that the whole had a smooth 'fit', with nothing hanging loose or disjoined (*saṅgatatayā 'truṭitatvena vṛttiyojane*, as Abhinava puts it; *vṛtti* here is a synonym for *vartanā*). Yet these were not purely aesthetic terms. They also had a descriptive content. Though they were matters more of *prayoga* than of *śāstra* (Abhinavagupta remarks that their secrets are well known to the practising *ācārya*s), yet *yojanā* and *vartanā* seem to have entered organized *śāstr*ic discourse before Abhinavagupta's time, for he was not *introducing* these terms but using them in a manner that they assume their currency. Thus he spoke of *karaṇayojanā*s as sixty four in number[17]. Abhinava, indeed,

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considered *yojanā* and *vartanā* as central to the description of *karaṇa*. He thus spoke of the *yojanā* and the *vartanā* for almost all the 108 *karaṇa*s that he described.

The *yojanā*s evidently formed an organized scheme. We do not know how the scheme was articulated in discourse. But here, certainly, was a possibility of formulating a system by which the *mātṛkā*s could be associated through a set of rules. There is no way to tell if the possibility was realized in practice. From the post-Taṇḍu texts on dance that we have, it is evident that it was the notion of *vartanā* that was given more attention than that of the *yojanā*. Kallinātha commenting on the dance section of the *Saṅgītaratnākara*, where *vartanā* is an important concept, speaks of an earlier text ascribed to Kohala where 24 *vartanā*s have been described. He quotes the entire text section concerned with these *vartanā*s from this text (see Kallinātha on *Saṅgītaratnākara* 7. 348-349). This text in fact states that the 24 *vartanā*s were described by Taṇḍu himself![18] Two of the *vartanā*s are, however, ascribed to *ācārya* Kīrtidhara, who may have been one of the first *ācārya*s to have articulated the concept of *vartanā* in *śāstra*.

The *tāṇḍava* grew as an art in later times. Later theorists speak of *mātṛkā*s both of *sthiti* and *gati*, i.e. of both the *sthānaka* and the *cārī* kinds, which were not part of Taṇḍu's scheme. Clearly, the *tāṇḍava* was flexible not only *within* the system of *karaṇa* and *mātṛkā*s formulated by Taṇḍu on the basis of Śiva's *aṅgahāra*s; it could also borrow and adopt new movements and gestures without loosing its central character. The new *sthānaka*s and *cārī*s were called *deśī*. The process of adding new *deśī* formations is in principle endless, though at present the repertoire seems fixed.

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Notes

1. The use of the name Bharata in this article is to be taken merely as a way of referring to the text of the NŚ; I do not intend to imply any certainty of the author's identity.
2. The *Nāṭyaśāstra* is in fact somewhat ambivalent in speaking of Śiva's creation of *tāṇḍava*. In verse 4.13, Śiva says : "*mayāpīdaṃ smṛtaṃ nṛtyam*". Abhinavagupta understands *smṛtam* to imply that the dance was without a beginning, ever-created : "*smṛtam ity anāditvam asya darśayati*". Later in the chapter Bharata, however, says : "*sṛṣṭvā bhagavatā dattas tāṇḍave*" – where Bharata speaks of the various parts and formations of *tāṇḍava*, their creation by Śiva and then Śiva's teaching them to Taṇḍu. (For this latter passage, see 4.259-260. All references are to the GOS edition of the NŚ (Bharata 1956).
3. *ṛṣaya uvāca – yadā prāptyartham arthānāṃ tajjñair abhinayaḥ kṛtaḥ //*
   kasmān nṛttaṃ kṛtaṃ hy etat kaṃ svabhāvam apekṣate /
   na gītakārthasambaddhaṃ na cāpy arthasya bhāvakam //...
   [bharataḥ] – atrocyate na khalv arthaṃ kaṃcin nṛttam apekṣate //
   kiṃ tu śobhāṃ prajanayed iti nṛttaṃ pravartitam /
   prāyeṇa sarvalokasya nṛttam iṣṭaṃ svabhāvataḥ //
   NŚ 4.261-64
4. NŚ 4.30-33. The translated portion comprises verses 32 and 33.
5. *aṣṭottare karaṇaśate jñāte catuḥṣaṣṭikaraṇayojanayā 'truṭitāṅgarītyā yady apy ānantyam aṅgahārāṇāṃ tathāpi prādhānyādṛṣṭaphalaṃ pratyadhikoparaktatayā dvātriṃśan nāmato nirdiṣṭāḥ* (Abhinavagupta on NŚ 4.19-27)
   This may be translated : "Once the 108 *karaṇa*s are known, they can be combined to form endless *aṅgahāra*s through the application of the 64 *yojanā*s [the *yojanā* is not a part of Taṇḍu's vocabulary. It seems to refer to techniques and modes of putting *karaṇa*s together employed by dancers during Abhinava's times] with the *atruṭitāṅga* method [another term not found in Taṇḍu]. Yet only 32 *aṅgahāra*s are of greater importance in the creation of *adṛṣṭa* [the ritual effect that leads to *svarga*]; therefore only these have been described by individual names."
   For *yojanā* and the *atruṭitāṅga* method, see below. *Truṭitāṅgarītyā* reads in later passages *atruṭitāṅgarītyā* which is evidently the correct reading as will become apparent later.
6. *svastikau tu karau kṛtvā prāṅmukhodhvatalau samau //*
   tathā ca maṇḍalaṃ sthānaṃ maṇḍalasvastikaṃ tu tat /
   NŚ 4.68-69
   See also Abhinavagupta's comments here. He also speaks of a *yojanā* in connection with this formation, though the word does not occur in the original. This was, evidently, an addition to the description made by Taṇḍu. The purpose apparently was to incorporate into the description certain techniques and modes of movement which had become parts of a dancer's performance and which were thought to be important enough to figure in *śāstr*ic descriptions.
7. NŚ 4.71-72.
8. *hastapādapracāran tu kaṭipārśvorusaṃyutam //*
   uraḥpṛṣṭhodaropetaṃ vakṣyamāṇaṃ nibodhata /
   yāni sthānāni yāś cāryo nṛttahastas tathaiva ca //
   sā mātṛketi vijñeyā tadyogāt karaṇaṃ bhavet /
   NŚ 4.58-60
9. Abhinavagupta's text here is obviously corrupt. Ramakrishna Kavi, the editor, has tried to repair it, and with some success. The text reads *karaṇadvayaprayogeṇa ca*

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vinivṛttābhimāno nāsti /, which Kavi emends to *karaṇadvayaprayogeṇa ca vinivṛttanṛttābhimāno nāsti /*. Abhinava goes on to say *tataḥ paraṃ tu nṛtyatīty abhimānāt karaṇadvayam nṛttamātṛkety uktam /*. This may be translated : "Even till two *karaṇa*s are performed one does not understand it (*abhimāna*) as a dance; after that, however, the perception (*abhimāna*) is clearly that of a dance and this is the reason why a pair of *karaṇa*s is called a *nṛtta-mātṛkā*." (See Abhinavagupta on NŚ 4.28-33, GOS ed. I, p.91).

10. The *maṇḍala* was also known as *aindra*, 'related to Indra', and is described as follows :

aindre tu maṇḍale pādau catustālāntarasthitau //
tryaśrau pakṣasthitau caiva kaṭijānū samau tathā /

11. *caturaśrasthitau hastau haṃsapakṣakṛtau tathā /*
tiryaksthitau cābhimukhau jñeyau talamukhāv iti //
tāv eva maṇibandhānte svastikākṛtisaṃsthitau /
svastikāv iti vikhyātau ...

12. *nāsti kaścid ahastas tu nāṭye 'rtho 'bhinayaṃ prati /*
NŚ 9.162

13. *abhinayasya dvividhā itikartavyatā lokadharmī nāṭyadharmī ca / ... nāṭyadharmy api dvidhā – nāṭyopayogamūlabhūtakaiśikīsampādanocitalaukikaśobhāhetuḥ yathā – āveṣṭitādicaturvidhakaraṇarūpā / kācit tv aṃśena lokam upajīvati, yathā – varṇātureṇa hastena tatra vyavahitena loka upajīvyate / loko hy anirdeśyatāśeṣaṃ vastu nirdidikṣur īdṛśaṃ tādṛśam itthambhūtam ity avasare prayuktam eva caturaiḥ / evaṃ janāntikādau vācyam / naṭasamayamātrarūpā nāṭyadharmī, samayasyākiñcit karasya kalpane prayoja-nābhāvāt /*

Abhinavagupta on NŚ 9.1-3 (GOS ed. vol.2, p.26).

14. *hastapādasamāyogo nṛtyasya karaṇaṃ bhavet* (NŚ 4.30)

15. *tena gatisthitisaṃmilitaṃ karaṇam ity ānantyaṃ yady api karaṇānāṃ tathāpi aṅga-hāropayogitvād etāvad uktam iti ślokasya tātparyam /*

Abhinavagupta on NŚ 4.59-60 (GOS ed, vol.1, p.95). For the *mūla* verse and translation, see above, p.177., and note 8.

16. Commenting on the first *karaṇa*, the *talapuṣpapuṭam*, he says : *yadā tu karaṇāntara-sanniveśānantaram idaṃ karaṇaṃ prayujyate tadā tyaktavyatadīyahastapādāpekṣayā ādātavyakaraṇagatahastapādādyapekṣayā ca yathā vartanā-krameṇa svayam eva tyāgopādāne* atruṭitatayā *vā sampadyate tathā kartavyam ity alam nṛttācāryagopitā (°ryopayogi) nānena etac ca yathāvasaraṃ darśayitvā sarvaṃ nirūpayiṣyāmaḥ /*

Abhinavagupta on NŚ 4.60-62.

This may be translated : "When this *karaṇa* is formed after the formation of another *karaṇa*, then the transition between the *hasta* and *pāda* gestures of the earlier *karaṇa* to those of the present one is to be made through such a series of *vartanā*s that the whole process of giving up the earlier *karaṇa* and taking up the new one should be spontaneous or smooth (*svayam eva tyāgopādāne atruṭitatayā vā sampadyate*); but these are practical matters more relevant for *ācārya*s of dance and we need not go into them. In any case I shall speak of them at the right place." The last sentence seems to refer to his inclusion of *yojanā* and *vartanā* as part of his description of the *karaṇa*s.

17. See Abhinavagupta on NŚ 4.19-27.

18. *Caturviṃsatir ity uktā vartanā bhaṭṭataṇḍunā* (*Kalānidhi* of Kallinātha on *Saṅgītaratnākara* 7.348-349).

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The hand-gesture patāka in nāṭya

by S. S. JANAKI

Introduction

A unique feature in Indian tradition is the existence of *śāstra* texts in different disciplines from the beginning of the Christian Era or even earlier times. In many cases these technical treatises presuppose the existence of actual practical examples that were responsible for the prescriptions found in the texts. What was the influence of *śāstr*ic norms on actual practice (*prayoga*) in ancient times, and what is it today ? This is a complex and confused problem and of course no generalization is possible in such matters. But a careful mapping of an actual example of practice, of its continuity in its original or modified form in and through changing historical, cultural and social conditions, and of the nature of its corresponding *śāstr*ic norms etc., should be a useful exercise. Such a study faces many problems. A small attempt is made in this paper with reference to a basic, simple hand-pose called *patāka*, which was prescribed in the ancient text of the *Nāṭyaśāstra* compiled by Bharata mainly for use in the *nāṭya* or classical Sanskrit drama. It is noteworthy that this particular hand-pose is still widely used in the present-day classical dance prevalent in Tamil Nadu and called Bharata Natya.

The *patāka* is the simplest basic hand-pose, consisting of the full stretching of the five fingers kept very close to each other, with just the tip of the thumb slightly bent and touching the base of the pointed finger. The pose is both representational and motional; hence the hand can be pointed in any direction, upward, downward or at an angle. Depending on the circumstances either a single hand or both hands can be used in this pose. But if the dancer's single hand in *patāka* is bent at the wrist and made perpendicular to the forearm, we can see the resemblance to a flag. Hence the name given to this gesture (*patāka* = 'flag') is meaningful. Though quite simple, the pose is of great importance in *nāṭya* as it is naturally used in varying contexts. Bharata's commentator Abhinavagupta (NŚ, GOS ed. vol.2 p.80) emphasized this fact. He says that *patāka* is an apt name; the pose is commonly used for communicating all sorts of ideas in a sophisticated manner, and it is crucial in *nāṭya* as the source of many hand-movements, just as is the flag for an important person :

patākasya tu sarvavartanāsu kāryakāraṇatayā sādhāraṇyaṃ prakṛtitvam / tata eva prādhānyāt patākavyapadeśaḥ /

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The definition and uses of *patāka* are first seen in the encyclopaedic *Nāṭyaśāstra* (NŚ) compiled by Bharata perhaps between the 2nd century BC and the 2nd century AD. Bharata's prescriptions are mostly meant for use in the Sanskrit drama tradition known to him as *nāṭya, rūpaka, dṛśya* and *prayoga*. Bharata's commentator Abhinavagupta, a very versatile scholar who flourished in Kashmir during the 10th century AD, not only clearly explains the implications in Bharata's text in his commentary *Abhinavabhāratī* (ABh) but also throws valuable light on the *nāṭya* tradition of the post-Bharata period[1]. In section I of this paper I deal with :

i) the mythical sage Bharata and the supposed period of time between him and his commentator Abhinavagupta,
ii) the general nature of Bharata's text and its prescriptions, as well as the Sanskrit drama tradition known to him and envisaged by him,
iii) the definition, classification and uses of *patāka* in the *Nāṭyaśāstra*, and the special prescriptions in that text for the proper utility in varied contexts of all the hand-poses, single and double, in *nāṭya*,
iv) some problems and lacunae in the NŚ text relating to *patāka*, and the light thrown on these by Abhinavagupta.

I

A. Bharata and the *Nāṭyaśāstra*

The NŚ is an encyclopaedic compendium of information useful for the composition, stage-presentation, and audience's enjoyment of the Sanskrit drama as then available to the author and probably also as envisaged by him. As the NŚ has thrown into oblivion all its predecessors by virtue of its excellence and importance, it is virtually impossible to have even a skeletal picture of the dramatic tradition before the time of this text. The historicity of its author, the sage Bharata, also poses a problem. In dramaturgical texts like the *Bhāvaprakāśa* of Śāradātanaya we find associated with the ancient drama tradition, besides the names of Bharata himself, the name of *Ādi-* and *Vṛddha*-Bharatas, and also of Vāsuki, Sadāśiva and Brahmā. The extent of the NŚ is variously said to be 6,000, 12,000 and 36,000 verses. Until some startling new information appears we cannot say anything about its antecedents[2]; we must simply accept the following facts regarding the NŚ.

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1. The text, referred to also as *Nāṭyaveda* and *Nāṭyayoga*, as available in the four volumes of the Gaekwad's Oriental Series (GOS) edition, is in thirty-seven chapters and a total of about 6,000 verses.

2. In its initial chapters it provides information on the actual presentation by Bharata (at the instance of Brahmā in the lovely natural site of the Himalayas) of two drama types, *samavakāra* and *ḍima*, entitled respectively *Amṛtamathana* ("Churning the Ocean for Nectar") and *Tripuradāha* ("The Burning of Tripura").

3. The rich and valuable technical information on early *saṅgīta* (vocal and instrumental music) and *nāṭya* (dance and Sanskrit drama) is frequently given a religious, mythical and mythological orientation.

4. The work was a compilation of more than one previously known and prevalent *Bharata Śāstra*.

5. From the semi-mythical information[3] contained in the first and last chapters we know (a) that Bharata's one hundred sons (including names like Kohala, Dattila and Taṇḍu) were associated with the *nāṭya*-tradition (Kohala being specially noteworthy for his work *Uttaratantra*, though this is known only through references[4]), and (b) that the drama tradition was first taught in the world of mortals in the ladies' apartments of King Purūravas by Urvaśī. After the disappearance of Urvaśī the art was discontinued. It was then revived by Nahuṣa, the grandson of Purūravas.

B. From Bharata to Abhinavagupta

From the first few centuries we have little further information on the theory and practice of *nāṭya*. Things become clearer from the 8th century onwards. This was a glorious period of renaissance in the study and practice of *saṅgīta* and *nāṭya*, especially in the North-West region, as is evident from ABh[5] and other sources. King Jayāpīḍa (751-782 AD) of Kashmir is to be specially mentioned in this connection as a lover and patron of fine arts. His *sabhāpati* Udbhaṭa wrote the first commentary on the NŚ. Another minister of his, Dāmodaragupta, wrote the unique *kāvya* work *Kuṭṭanīmata* in 1,000 *āryas* on the culture and mode of life of a courtesan. This *kāvya* deserves special notice in the present context, for it contains a detailed description (vv. 800-807, 879-882) of the *abhinaya* for the first act of King Harṣa's play *Ratnāvalī* performed by an all-female troupe. A large number of authorities on dramaturgy are mentioned by Abhinavagupta, and an account of these has been given by Dr Raghavan in his history of the *Saṅgīta* literature[3].

Abhinavagupta's rich contribution to the tradition (*sampradāya*) comes through his detailed critical comments on the text; he throws light on the technical, symbolic,

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psychological, aesthetic and other aspects of drama. There are also extensive passages in chapters 4, 6, 18, 22, 25 etc. which provide useful information for the history of the tradition.

A critical study of ABh reveals Abhinavagupta's theoretical knowledge, not only of the *saṅgīta* and *nāṭya* traditions that formed the rich tapestry of the drama, but also of the practical *sampradāya* prevalent in his times. He critically assesses this presentational aspect in many contexts. In his eagerness to preserve the authentic tradition, which is known to him but is losing ground even in his time, he has recorded for posterity the viewpoint of *sampradāya* he knows, like those of Nandin (*nandimata*), Kohala and Kaśyapa[6]. In many cases he illustrates his viewpoint with citations from well-known and from little-known dramas.

C. We may now see the types and the highlights of the Sanskrit drama that required codification by Bharata and detailed explanation by Abhinavagupta. This drama was called variously *rūpaka, nāṭya, dṛśya* and *prayoga*. The dramas were collectively called *daśarūpaka*, owing to the ten prevalent types, namely *nāṭaka, prakaraṇa, samavakāra, ḍima, vyāyoga, aṅka* or *utsṛṣṭikāṅka, prahasana, bhāṇa, īhāmṛga* and *vīthī*. These are dealt with in great detail by Bharata (chapter 18 in the GOS ed., vol.2). Not all of the ten types can strictly be considered to form the major or perfect drama with all the technical requirements stipulated by Bharata for a *rūpaka* – i.e. a full delineation of *rasa*, the use of all the four *abhinaya*s, structural details, a large theme, etc.[7]

Only two categories, *nāṭaka* and *prakaraṇa*, fulfilled all of these requirements. These are the 'major' types, and since the stress in these two was on *rasa*, Abhinavagupta rightly called them *rasapradhāna*. Followers of Bharata like Dhanañjaya, the author of the *Daśarūpaka*[8], called them *rasābhinaya* or *vākyārthābhinaya*, in accordance with the mode of communication involved in them. The other eight types worked on a smaller theme and had fewer of the prescribed technical details; they were therefore 'minor' categories. Abhinavagupta would call them *rañjakapradhāna*. As mentioned above, the NŚ refers to the staging of the *samavakāra* type *Amṛtamathana* and the *ḍima* type *Tripuradāha*. However, it is evident from the small number of such compositions that not all of the eight 'minor' types were popular with dramatists. Only of *prahasana* and *bhāṇa*[9] are examples available in any quantity from ancient times to the present day. The *bhāṇa* and a type of *vīthī* are specially noteworthy among the ten *rūpaka*s as one-man shows (*ekahārya*). No early specimen of the *vīthī* is available. Though *bhāṇa* illustrations are available in good numbers, and this is also a significant

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art-form affording wide scope for the single performer, the *bhāṇa* has rarely been presented on the stage. The present writer for the first time directed a stage-performance at Madras of two *bhāṇa*s, Āmatya Vatsarāja's *Karpūracarita* (12th century) in 1974 as part of a lecture-demonstration on *bhāṇa* and Śūdraka's *Padmaprābhṛtaka* (one of the *Caturbhāṇī* collection) in 1981, in connection with the birth-centenary of Professor Kuppuswami Sastri.

D. In its antiquity the *rūpaka* or *nāṭya* contained dramatic conceptions which were aesthetically sound and satisfying. This drama comprised, in the main, four *abhinaya*s or media for conveying matter to the audience in its full contextual and emotional import. These four were (1) the word and the voice, forming the drama text (*vācika*) – depending on the situation, on the dialogues and on the emotive content, the text could be either delivered orally in a simple style with proper stress, modulation and intonation (*kāku*), or rendered musically; (2) make-up and other extraneous aids (*āhārya*); (3) the actual acting, by means of stylized gestures of the different parts of the body singly and collectively, by stances, movements etc. (*āṅgika*); and (4) the representation of the physical and voluntary modifications that appear in one's body in intense emotional states (*sāttvika*) such as weeping, becoming pale etc. – states which cannot be shown by an actor except by completely entering into the soul and the feelings of the character, and into his situation.

While the ancient Indian drama went the whole way in this conception in some areas, in others it dispensed with those elements themselves and adopted in their place an idealized and symbolic technique, termed *nāṭyadharmī*. Firstly it dispensed with external aids like sets, props, front curtain, special lighting equipment and stage properties. Secondly, the emphasis and the final objective were unalloyed blissful enjoyment (*rasa*) and the consequent reposeful attitude (*viśrānti*) that came in, and through, all the above components singly and cumulatively. Thirdly, in order to achieve this objective the dramatist did not need to observe the three unities of time, place and action, nor limit the participation to human characters alone. Bharata thus laid emphasis on the artist's own ability and his own intrinsic artistic resources. Bharata's prescription of the four categories of *abhinaya*, namely *vācika*, *āṅgika*, *āhārya* and *sāttvika* was specified for this particular ancient Sanskrit drama, called by him *nāṭya*, *rūpaka*, *prayoga* etc.; it is unfortunately not to be seen now in any part of India exactly as it was described in the NŚ. The *Kūḍiyāṭṭam* tradition, which has survived in Kerala for more than ten centuries, partially represents the defunct *Nāṭyaśāstra* technique of Sanskrit drama, reflecting as it does some influence from the local ethos and tradition.

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The *āṅgika* or physical expressions are dealt with by Bharata under three broad categories – the *aṅga*, involving the major limbs (head, hands, chest, sides, hips and legs), the *pratyaṅga*, using the ten intermediary parts of the body (neck, shoulders, arms etc.) and *upāṅga*, using eleven other parts (eyes, eye-brows, cheeks, lips etc.). The *patāka* is the basic and principal hand-gesture.

E. *Patāka* according to Bharata's *Nāṭyaśāstra*

In the ninth chapter of the NŚ Bharata deals with hand-gestures (*hastābhinaya*s) in three categories :

1. Twenty-four single-hand poses (*asaṃyutahasta*s) are enumerated in vv. 4-7, and the contexts of their uses (*viniyoga*s) are given in vv. 18-126.

2. Similarly thirteen double-hand poses (*saṃyutahasta*s) in vv. 8-10 and 129-161.

3. Sixty-seven *nṛttahasta*s, for use in dramatic situations like entries and exits of characters, and in *karaṇa*s in vv. 11-17 and 129-210.

Patāka is listed by Bharata as the first and most important *nāṭyahasta* in the *asaṃyuta*-class. However, as pointed out by Bharata indirectly and clearly explained by Abhinavagupta (this will be dealt with in detail below), it cannot strictly be brought under this category. The definition of *patāka*, as seen above, is the full stretching of all the fingers kept close to each other, with just the tip of the thumb slightly bent and touching the base of the pointed figure. Like other hand-poses, *patāka* can be representational, static or motional, single or double, and sometimes can even have emotional content. In keeping with its primary meaning, *patāka* can represent a flag. Besides this literal meaning there are other contexts for the use (*viniyoga*) of the *patāka*-pose. These are given as defined and explained in the NŚ and ABh.

viniyoga	mode of performance	remarks
1. *patāka* – flag	uplifted hand (*uttāna*)	single, static, representional
2. *prahāra* – striking oneself	*patāka* hand taken from the hip and placed with a slight shake on the chest (*saṃmukha*)	single, motional, representational

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viniyoga	mode of performance	remarks
3. *pratāpana* –		
a) depiction of a person's valour	horizontal hand moved from side in an upward direction	single, motional, representational
b) warming chilled hands near fire-flames	hands in a downward position and moving fingers	double, motional, representational
c) prevention of intense heat	placed above head so as to avoid heat	single, motional, representational
4. *nodana* – inciting others or being incited	horizontal hand moved from side in an upward direction	single, motional, representational
5. *praharṣa* – intense joy	facing (*saṃmukha*), lifted hand	single, motional, emotive content
6. *garva* – arrogant attitude	hand taken from side to forehead level	single, motional, emotive content
7. a) *agnidhārā* – flames of fire	hands with loose moving fingers taken upwards	double, motional, representational
b) *varṣadhārā* – rain-shower	hands with loose moving fingers taken downwards	double, motional, representational
c) *puṣpavṛṣṭi* – fall of flowers	hand taken from side up to the head, turned down, and brought down, with moving fingers	double, motional, representational
8. showing lakes, scattered flowers, variegated grass etc. on the ground	hands facing the performer, crossed at the wrist and moved all around, with occasional release of hands	double, motional, representational
9. to show blowing breeze, tossing waves, agitated sea etc.	hand(s) facing down, and with moving fingers	single or double, motional, representational

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viniyoga	mode of performance	remarks
10. a) *utsāhana* – encouraging others b) depiction of a noble person c) *prāṃśu* – indicating something lofty	hand(s) moved upwards from sides	single or double, motional, representational
d) wings of a bird	hands at the hips, downward and moving	single or double, motional, representational
11. *kṣālana* – wiping, cleaning	softly rubbing one hand over the other	double, one hand static, the other motional, representational
peṣaṇa – pounding, powdering	hard rubbing of one hand on the other	"
12. bearing or uprooting a rock	hands touching the ground and raised gradually – upward *patāka*	double, representational

The above details can be seen against the general conceptual background of *hastābhinaya* as in the NŚ. The *hastābhinaya* is primarily denotative. A glance at the list of gestural usages for *patāka* and the other *hasta*s shows that the majority have a denotative *viniyoga*. *Patāka* represents, for instance, tangible objects like a flag, or actions like pulverizing and cutting, or abstracts and qualities such as valour; it can also indicate attitudes and moods – arrogance, joy etc., and then conveys emotive content. Abhinavagupta (NŚ, GOS vol.2. pp.25-26) therefore gives a threefold classification of the *hastābhinaya* in general : external (*bāhya*), internal (*antara*) and implying a *vibhāva* (*cittavṛttyarpaka*).

F. Before looking critically at Bharata's and Abhinavagupta's theoretical and practical treatment of *patāka* it will be useful to know Bharata's special prescriptions for appropriate and graceful hand-poses in the various contexts of the dramatic tradition. These prescriptions are as follows :

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i) The number and scope of *hasta*s enumerated and explained in the NŚ are not final or exhaustive, but merely illustrative. Only a few, commonly seen and noted by Bharata, are indicated in the NŚ (IX.162) :

yasya yad dṛśyate rūpaṃ bahuśas tan mayoditam //

The artist can enrich himself with *abhinaya* for other objects and ideas. Bharata himself lays down clearly the means by which this enlargement, creating new symbols for new objects and fresh ideas, is to be properly carried out. This involves observing the shape of a being, his characteristic mark and action, and the nature of the class to which the being or object belongs. The artist should deliberate, and should appropriately use his imagination :

abhinayakarā ye tv iha te 'nyatrāpy arthataḥ sādhyāḥ //
ākṛtyā ceṣṭayā cihnair jātyā vijñāya tat punaḥ /
svayaṃ vitarkāt kartavyaṃ hastābhinayanaṃ budhaiḥ //
(NŚ 9.160-61)

A second, more important way of introducing new *hasta*s is the close observation of the world and nature, in order to know the appropriate context and emotive content :

anye cāpy arthasaṃyuktā laukikā ye karās tv iha /
chandatas te prayoktavyā rasabhāvaviceṣṭitaiḥ //
(NŚ 9.163)

There should be a clear understanding of the proper place (*deśa*), time (*kāla*), type of production (*prayoga*), and the intended idea (*arthayukti*) of the composer.

Bharata repeatedly asserts that *nāṭya* is only *lokānukṛti*, 'imitation of the world'; the world is its foundation. In fact the world, technical knowledge, and intuitive knowledge are the three inter-related fundamental structures on which *nāṭya* is built :

loko vedas tathādhyātmaṃ pramāṇaṃ trividhaṃ smṛtam /
vedādhyātmapadārtheṣu prāyo nāṭyaṃ pratiṣṭhitam //
(NŚ 25.120)

In commenting on this Abhinavagupta says that by *loka* is meant the three *pramāṇa*s, direct perception, inference and the scriptures. *Veda* is the authority and source, as are the NŚ, the practitioners, and the teachers in the field (*ācārya*s).

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Adhyātma is the sixth sense or intuitive feeling that one develops by constant recourse to the accepted *pramāṇa*s in the world and to a standard treatise.

Hence it is that the four *abhinaya*s (the theme, the music etc.) are classified into *lokadharma* (or *lokadharmī*) and *nāṭyadharma* (*nāṭyadharmī*), which may be translated roughly as 'world-way' and 'stage-way'. According to Bharata *nāṭyadharmī* is not merely 'convention' but rather an imaginative handling and beautification of the world.

The *hasta*s described in the ninth chapter of the NŚ are not sheer inventions or arbitrary formulae. Each hand gesture suggests the objects for which it has been given as the symbol, because it does indicate those objects, as can be seen and verified by studying the objects in the world. Thus the *ardhacandra* hand presents the graceful sickle shape of the half moon, and hence is used to suggest the half moon on Śiva's head or in the sky. It is because in real life damsels order their hair with both hands in *ardhacandra* shape that Bharata gives the double (*saṃyuta*) *ardhacandra* as the *abhinaya* for ladies arranging their hair :

etena punaḥ strīṇāṃ keśānāṃ saṅgrahas tathotkarṣaḥ /
(NŚ 9.48)

ii) To make the worldly *hasta*s more sophisticated for *nāṭya*, Bharata then adds a few extra items, like three *hastapracāra*s (in three positions – upward, downward and sideways), four *karaṇa*s – *āveṣṭita*, *udveṣṭita*, *vyāvartita*, and *parivartita*, depending on the particular way of turning the hand and fingers (inward, outward or sideways), and twenty *hastakaraṇa*s, such as *utkarṣaṇa*, *saṃśleṣa*, *viyoga* and *visarga*.

iii) Some specific hand-poses are preferred for men, others for women. Generally the actions of women are modified by a permanent quality of softness and delicacy, whereas those of men are marked by vigour. Similarly, minimal physical actions are to be performed by exalted characters like Rāma and Sītā, especially in emotional situations, while the actions of lowlier character types can be more pointed and conspicuous.

iv) In order to communicate the emotive content, the hand poses and movements should be suitably shown with inner feeling and with proper expression in the eyes, eye-brow movements and face.

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v) After giving all these instructions Bharata emphasizes that propriety (*aucitya*) is the most important criterion to be followed. While following the world in the main, the artist should take great care in choosing the proper style of position, movement, location (placing the hand at the forehead, at the heart, or below), the true import conveyed by the author of the drama, and the context :

karaṇaṃ karma sthānaṃ pracārayuktiṃ kriyāṃ ca samavekṣya /
hastābhinayaḥ kāryas tajjñair lokopacāreṇa //
(NŚ 9.171)

G. Bharata and Abhinavagupta on *patāka* – critical analysis

1. With this rich detail concerning hand-poses and movements in general, we may now return to the information we find on *patāka* in NŚ and ABh.

Both Bharata and Abhinavagupta clearly show that *patāka* and the other hand gestures are meant mostly for the *rūpaka* in Sanskrit. Abhinavagupta especially refers to the proper use of hands in specific situations in Sanskrit dramas which he has quoted in his ABh. Unfortunately the Prakrit and Sanskrit of many of the citations is corrupt, and hence their value cannot be fully assessed.

Being the primary *nāṭyahasta*, *patāka* must have been used in specific denotative, representational and emotive contexts. Since *patāka*, like other *hasta*s, must have been imaginatively combined with a number of other gestures, it would have been used to reveal delicacy, violence etc., as would be expected of these others, or to convey the final resting point of the combined, total sense, or again to give advance indication or 'gradual revelation' of the thematic or emotive content to come :

... ekavākyārthaviśrāntatāṃ prathayituṃ, nṛttasya ca vastubhūtatvenoktasya svarūpam abhidhātum ... nṛttādiviṣaye ca sūcāṅkurādāv upayogam api ...
(ABh on NŚ 9, GOS vol.2, p.27)

It is also to be noted that by its very nature *patāka* is closely related in form or representation to some other *hasta*s, such as the single-hand *catura* and *haṃsapakṣa*, and the double-hand *añjali* and *puṣpapuṭa*.

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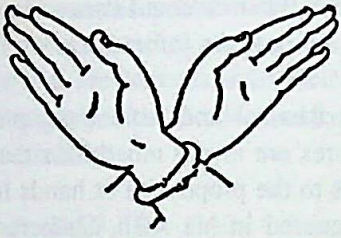
Patāka

Catura (side)

Haṃsapakṣa

Añjali

Puṣpapuṭa



Svastika

For the performance of any *abhinaya*, Bharata and Abhinavagupta repeatedly emphasize, more than the prescription itself, due concern for grace, beauty and appropriateness (*aucitya*) to place, time, idea, artistic form, and the character, situation and nature of the individual concerned. Under these circumstances *patāka* as single- or double-hand gesture, as a *nṛtta*- or a *nāṭya-hasta*, on its own or in combination with others, must have been used in diverse situations in the ancient Sanskrit drama.

Fortunately there are some references to the use of *patāka* in some *karaṇa*s (combinations of movements of hands and legs), one of the uses of which is for the entry or the movement on stage of a particular character in specific circumstances. One hundred and eight such *karaṇa*s are dealt with exhaustively in the fourth chapter of the NŚ. For example, while explaining the second of them, the *vartita karaṇa*, Abhinavagupta (NŚ, GOS ed. vol.1 (1926), p.99) says that when *vartita* is used to denote the *vākyārthābhinaya* of jealousy the *patāka* hand in it must be upturned, whereas if anger is intended by the *vartita* the *patāka* gesture must face down.

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2. Is *patāka* a single- or a double-hand pose? Bharata of course classifies *patāka* under the single-hand (*asaṃyuta*) poses. However, in the enumeration of contexts for the use of *patāka*, sometimes both hands are obviously required in *patāka* gestures (see *viniyogas* 3, 7-12 in E above, p.193-194). How can we account for this discrepancy ? Abhinavagupta comes to our rescue here and explains the position clearly. According to him, the stipulation that *patāka* is *asaṃyuta-hasta* is not to be taken too literally. He gives three reasons for this statement :

i) In certain contexts – a thief snatching away a lady's necklace, a character warming his chilled hands, etc. – it will be natural in worldly activity to use both hands in *patāka* poses automatically and spontaneously. Since Bharata himself has emphasized more than once that *nāṭya* is *lokānukṛti*, 'imitation of the world' (e.g. ABh, NŚ GOS ed. vol.2, p.27), it does not contradict Bharata's strictures if we consider *patāka* a *saṃyuta-hasta*.

ii) The use in both hands of *patāka* alone or *patāka* in combination with some other gesture is graceful and meaningful in some dramatic situations.

iii) Commenting on Bharata's concluding line for the *viniyogas* of the *asaṃyutahastas* – *asaṃyutāḥ karā hy ete mayā proktā dvijottamāḥ /* (NŚ 9.127) – Abhinavagupta says that these *asaṃyuta-hastas* cannot strictly be considered single-hand poses, but are rather double. In fact Kohala and other dramaturgical writers recognize these thirteen as double-hand poses alone :

na tv ete 'saṃyutā eva / nāpy eta evaṃ kohalādibhir anyeṣāṃ darśanāt /[10]

It should be remembered that Abhinavagupta has great reverence only for Bharata and his tradition. Hence although Abhinavagupta does record that the opinion of Kohala's school contradicts Bharata, he nevertheless points out the correctness of Bharata's position; this he deduces from the wording with which Bharata introduces the *saṃyuta-hastas* :

ataśca saṃyutān hastān gadato me nibodhata / (NŚ 9.127)

This line means : "you may understand what I am going to say now of the double-hand poses, which naturally and smoothly proceeds from the single-hand pose". Stressing the word *ataśca* here, Abhinavagupta shows that Bharata himself was aware of the fact that the *saṃyuta* and *asaṃyuta* are not completely watertight categories; the dividing line is thin. Abhinavagupta explains the word *nibodhata* in an extended signification; Bharata means thereby that "readers or performers can by themselves guess this quick shift of a single hand to a double, and the creation of

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diverse types by permutations and combinations, and [they need] not expect specific statements about them from Bharata" :

ebhya evāsaṃyutebhyaḥ[11] *anyaśleṣād ye saṃyutā utpadyante tān svayaṃ nibodhata madīyaṃ vacanam anādṛtyotprekṣyadhvam /*
(GOS ed. vol.2, p.55)

A few such permutations are also given by Bharata in NŚ 25 (GOS ed. vol.3) under the heading *citrābhinaya* or 'miscellaneous gestures'.

3. The *viniyogas* or contexts for the *Patāka* gesture

NŚ 9.25 concludes the *viniyogas* of *patāka* with the words

punar eva śailadhāraṇam udghāṭanam eva cābhinayet //

Underlining the particle *ca*, Abhinavagupta (GOS ed. vol.2, p.31) says that it is indicative of further contexts – like representing *abhayadāna* ('granting of protection') or *varadāna* ('boon-offering') by deities.

4. After reading the comprehensive and critical account of *patāka* in the NŚ two observations are possible :

i) *patāka* need not be taken exclusively as a single-hand pose; there is direct confirmation in worldly usage, and indirect evidence in Bharata's text, that it is used in a double-hand mode. Even in Bharata's time there were those like Kohala who did not agree that *patāka* was a single-hand pose.

ii) The scope for the use of *patāka* is quite wide, and the NŚ gives only a few illustrative usages; Abhinavagupta himself adds two more, namely the *abhayadāna* and *varadāna*.

II

As is well known, the Sanskrit drama tradition is unfortunately not now observable in any part of India exactly as described in the NŚ. In fact the *rūpaka* practical tradition seems to have lost ground even between the time of the NŚ and Abhinavagupta. Repeatedly Abhinavagupta expresses his desire that the practical *saṃpradāya*, being lost during that period, should be preserved and continued :

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mā bhūt sampradāyapravāhaviccheda iti
(ABh GOS ed. vol.3, p.291)[12]

It is to be noted, however, that besides the ten major drama-types called *daśarūpaka*, in which all the four *abhinaya*s were employed, there was a slightly different category called *uparūpaka* or *nṛtyaprabandha*, in which the music and dance elements were prominent and speech was minimal. The *uparūpaka*s or minor dramas appear to have emerged from the *rūpaka*s, or perhaps they were contemporary with them. Whatever their relationship, it is certain that the *uparūpaka*s represent an important landmark in ancient theater tradition, in that they are associated in some way with the *rūpaka*s on the one hand, and on the other with many dance-forms now prevalent in different parts of India.

Broadly speaking, the *rūpaka*s are the 'major' forms of drama and the *uparūpaka*s are the 'minor' forms of dance-drama or regular dances. The technical distinction which the post-Bharata dramaturgical treatises make between *uparūpaka*s and *rūpaka*s is that, while the *rūpaka*s present a full *rasa*, with other *rasa*s as accessories, the *uparūpaka*s could present only *bhāva* or *bhāva*s. Hence the *rūpaka*s were referred to as *vākyārthābhinaya* (a presentation in which the total sentence-meaning is to be communicated by gestures) and the *uparūpaka*s as *padārthābhinaya* (communication, by gestures, of the connotation of the individual words). Also, in the *rūpaka*s a long continued story was composed and presented, using structural and emotive elements like *sandhi*s, *sandhyaṅga*s, *vṛtti*s, *vṛttyaṅga*s, *vibhāva*s, *rasa*s, and *pravṛtti*s. The *uparūpaka*, on the other hand, depicted mostly a short theme, or small self-contained sections taken from a larger theme. In either case the composition was simple and the presentation on stage did not require elaborate accessories. Thus the *uparūpaka* lacked one or more of the *abhinaya*s; this minimized the scope for naturalistic features (*lokadharmī*), and resort was increasingly had to the resources of *nāṭyadharmī*. Often the reduction of that *lokadharmī* element whereby each character was played by a separate actor or dancer formed the chief criterion for classifying an *uparūpaka*. This reduction of *dramatis personae* brought with it the elimination of one whole *abhinaya*, namely the *āhārya*. The *āhārya* included also the use of a few stage properties, the abandonment of which threw the burden of interpretation exclusively on the solo artist, and on his or her ability to expound and fully exploit the possibilities of *āṅgikābhinaya*.

How early do we hear of these lesser varieties of the ancient Indian stage ? The earliest source is the *Kāmasūtra* of Vātsyāyana. The other texts that speak of these forms are Bhāmaha's *Kāvyālaṅkāra*, Daṇḍin's *Kāvyādarśa*, the *Harivaṃśa*, and Kālidāsa's *Mālavikāgnimitra*.

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Bharata does not deal with the *uparūpaka*s. We learn from citations in the ABh that Kohala, an ancient authority on dance, drama and music, was the first to define and codify these forms. Abhinavagupta himself provides valuable information, and it is to the ABh that we have to turn for the earliest information on the *uparūpaka*s. We know of ten such performance-types – *Śilpaka, Preraṇa, Rāsaka, Rāmakrīḍā* etc. Further details, and a larger number of *uparūpaka*s, are known from other dramaturgical writers like Bhoja (*Śṛṅgāraprakāśa*), Śāradātanaya (*Bhāvaprakāśa*) and Dhanika (his commentary on Dhanañjaya's *Daśarūpaka*). Dr V. Raghavan's detailed critical study of the Sanskrit texts[13] not only reveals the probable thematic content, the details of music and dance etc., but also provides the valuable information that the *uparūpaka*s took in many technical features in form and content from the classical (*mārga*) and popular (*deśī*) traditions.

The ancient Indian stage, with the *rūpaka*s and *uparūpaka*s in its repertoire, thus had a rich variety of performance genres. The nature of the performances is revealed only from textual sources, and a careful and reliable reconstruction is yet to be undertaken. It is therefore not clear what sort of *abhinaya*s were prescribed for these *uparūpaka*s, nor how they were actually performed. It is possible, however, that physical movements made by the major and minor limbs of the body, as stipulated in the NŚ, were still of great importance in the *uparūpaka*s as they were in the *rūpaka*s. In this case *paṭāka* also might have found ample utility in them.

III

The text of the NŚ refers to three kinds of stage-presentation, the *tāṇḍava* and *lāsya*, both of which are dances (*nṛtya*), and a class of ten dramas (*nāṭya*) called *rūpaka*s. *Tāṇḍava* is said to have been handed down from Śiva, while *lāsya* was first introduced by Pārvatī. *Tāṇḍava* was pure dance (*nṛtta*) made up of combinations of movements and dispositions of legs, hands, waist, neck etc. (technically called *karaṇa*s, *aṅgahāra*s and *recaka*s). *Lāsya*, mentioned in NŚ 18, combined both *nṛtya* and *nāṭya* varieties. *Tāṇḍava* and *lāsya* were self-sufficient entertainments, but they also related to *rūpaka*s in more than one way.

1. *The present-day Bharata Natya*

Besides the above technical connotation of *nāṭya* as *rūpaka* in the NŚ, we find this word in combination with the problematic term Bharata to refer to the classical South Indian dance tradition currently prevalent. The 'Bharata Natya', as it is now commonly known, is what has been developed from Tanjore in Tamil Nadu during

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the last three centuries and was closely associated with the Devadasi or Nautch tradition. It is usually performed by a single person. Until a few years ago, no serious textual study was considered necessary for a practitioner of this art. As in other classical Indian dances, the stress was placed on the practical side as directly learnt from a teacher, rather than on the theoretical basis; Kālidāsa, one may note, shared this priority :

prayogapradhānaṃ hi nāṭyaṃ, kim atra vāgvyavahāreṇa /
(*Mālavikāgnimitra* I.15/16)

For some years now, however, developments such as the establishment of schools of dancing and the increasing interaction between East and West have necessitated a general study of select portions of texts like the NŚ and other fundamental treatises – the *Abhinayadarpaṇa* ascribed to Nandikeśvara, the dance chapter of Śārṅgadeva's *Saṅgītaratnākara* (SR) and Jāya Senāpati's *Nṛttaratnāvalī*, which are all mostly based on the NŚ[14] .

The Bharata Natya which we now find has many similarities with the *uparūpaka*s and the *lāsya*. For example, like the *uparūpaka*, Bharata Natya is performed by a single person; in both, the *āṅgika* and *sāttvika* (physical and emotional) *abhinaya*s are emphasized; of the other two *abhinaya*s, dialogue (*vācika*) is minimal or not present at all, and make-up (*āhārya*) representing particular characters is completely absent. This is the main difference between *nāṭya*, or drama, and *nṛtya*, or dance. *Nāṭya* emphasizes all the four *abhinaya*s, especially the *sāttvika*. More than once Bharata stresses the dominance of *sattva* in drama – *sattve sarvaṃ pratiṣṭhitam*. In a very intense and sorrowful situation in a drama, for example, the actor taking a certain role is expected to shed tears if he is representing his own experience (*ātmastha*). But in *nṛtya* as performed by a single person there is limited scope for *sāttvikābhinaya*. If there is mention, for example, of tears in *nṛtya*, then the idea has to be rendered through the appropriate hand-gestures and facial expressions which indicate inner feelings.

Technically therefore the Bharata Natya is only *nṛtya*, like the earlier *uparūpaka*s and the *lāsya*. The gestures that are used are mostly derived from the *Abhinaya-darpaṇa*, which bears the stamp of the NŚ and the SR.

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2. *Patāka in Bharata Natya*

As a stage performance by a single person, combining both *nṛtya* and *nṛtta* techniques, Bharata Natya naturally uses *patāka* as a graceful symbol for the representation of concrete things and for communicating the total sense (*vākyārtha*) in a situation, the emotive content, and so on. Technically speaking, it is used as a *nṛtya-* and as a *nṛtta-hasta*. Careful observers of Bharata Natya who know its technique will have noticed this feature in present-day performances.

Before looking at the theoretical information on *patāka* in Bharata Natya, I should state that in this paper I take only two texts into consideration :

i) The *Saṅgītamuktāvalī* by Devendra or Devana. This text is not printed. Four manuscripts of it are available in the Sarasvati Mahal Library, Tanjore. All of them are incomplete, containing only the *Nṛtya-adhyāya*. The date of the text is not exactly determinable, but according to Dr Raghavan[15] it may have been composed in South India in the great days of the art in Tanjore. The text contains copious practical details in Tamil and Telugu and refers to Tamil and Telugu teachers of the art. The work is thus an important contemporary source with the Sadir or Nautch tradition of Bharata Natya, and was produced in the same region.

ii) The *Saṅgītasārāmṛta* of Tulaja (1729-35) is equally important in that it relates itself in large measure to the practice of the age. It frequently cites portions from Devendra's *Saṅgītamuktāvalī*. Dr Raghavan, in his introduction to Subrahmanya Sastri's edition of this work for the Madras Music Academy, has given the extracts from its *Nāṭya* section which he found in a manuscript[16].

These two works are noteworthy for mentioning certain technical terms currently used in Bharata Natya, as well as a few methods of dance-practice. They thus provide an interesting textual complement and confirmation for the practical Sadir or Nautch traditions of the temples and courts (especially of Tanjore) from which the sophisticated present-day stage-presentation has evolved. Let us look at the instances of *patāka* highlighted in these two texts.

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1. *Patāka* in the *Saṅgītasārāmṛta*

The available portion of the work unfortunately does not contain the topics of *aṅgas*, *pratyaṅgas*, *hastas* etc. But in the initial chapter it describes the practice for beginners in dance, called *sāmū-śalambam*. The initial practice is so called[17] because of the exercises being performed by the dancer by holding a rod in front at chest height. This is called *daṇḍikā-grahaṇa* in *Saṅgītaratnākara* VII. 1218-33.

These movements are purely *nṛtta*, and are associated with the respective *bols* or *jaṭis*. These are called *aḍavus* in Tamil, and thirteen such preliminary exercises are prescribed in the work. According to Dr Raghavan[18] *aḍavu* is a Telugu word meaning 'foot-beat' (or *pādakuṭṭana*). It is interesting to note that some of these *aḍavus*, still practised by Bharata Natya students, involve single or double *patāka* hand-poses.

2. *Patāka* in the *Saṅgītamuktāvalī*

The definition of *patāka* and its *viniyogas* are found on ff. 32-37 of the Tanjore manuscript[19]. The following are the important features :

i) *Patāka* is a principal hand pose, and hence the significance of its name.
ii) It is both a single- and a double-hand pose.
iii) Nearly a hundred uses of *patāka* mentioned. In each case the placing of the hand or hands at a particular part of the body, in a particular position etc., is given.
iv) Many possibilities of combinations of *patāka* with similar and dissimilar hand poses (*sajātīya* and *vijātīya hastas*) are possible.

3. A comparison of *patāka* in the NŚ and the Bharata Natya tradition

A close look at the *viniyogas* of *patāka* given in the *Saṅgītamuktāvalī* confirms the agreement of this text with the stipulations in the NŚ. Of course the large number of *viniyogas* in the Bharata Natya as given in this text should not worry us since, as already shown, Bharata and Abhinavagupta have indicated the possibility of extending the use of *patāka* to many more contexts. Even the consideration of *patāka* as a single and double hand pose receives indirect sanction from Bharata. It should therefore be clear that the Bharata Natya tradition reflected in the *Saṅgītamuktāvalī* follows closely the stipulations in the NŚ.

What of *patāka* used in *aḍavus* as a *nṛttahasta*, as referred to in the *Saṅgīta-sārāmṛta* ? Consideration of this problem brings to light another concept, *sampradāya*, which is important in Indian context, where the oral tradition of teaching has a special sanctity. The flexibility of the classification of *hastas* into *nāṭya* and *nṛtta* categories is raised in an important post-Bharata work, namely the

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Saṅgītaratnākara of Śārṅgadeva. According to Śārṅgadeva Bharata himself made no strict prescription about hand poses being for use only in *nṛtta* or only in *nāṭya*. This is clear from Bharata's statement (NŚ 9.198) that he considers the double-hand *latākhyau* to be for meaningful gestures too. In other words *lātākhyau* is both *nāṭya*- and *nṛtta-hasta* :

latākhyau ca karān jñeyau nṛttābhinayanaṃ prati /

Accordingly, Śārṅgadeva says that Bharata provides a guide-line for considering other *nṛttahasta*s also fit for use, wherever necessary :

latākhyau hi munir vakti nṛttābhinayagocarau /
sūcyante 'nye sāhacaryāt tenābhinayagocarāḥ //
(SR VII.91)

It is in this context that Śārṅgadeva introduces a valuable concept which is of the utmost importance in the *prayoga* or actual practice. This is *sampradāya*, poorly translated as 'tradition' :

nṛttahastā matās triṃśan nṛttamātropayoginaḥ /
etān abhinaye 'py āhuḥ śāstrataḥ sampradāyataḥ //
(SR VII.90)

In fact, according to Śārṅgadeva, *sampradāya* carries as much authority for actual practice as the *śāstra* itself. Now what is this *sampradāya* ?

Kallinātha, commenting on the above verse in the SR, provides a possible explanation. It is said to be the transmission of practical knowledge from teacher to student. This oral communication mostly accords with authentic texts. But sometimes there may be some variation of the practical norm from theoretical stipulation, as for example when *patāka* is treated as a *nṛttahasta*. In such cases the teacher is not allowed to exercise his imagination quite freely outside the textual tradition, but he is allowed to adduce support from within the same text, even if it is from a different context. In the context of *patāka*, Bharata's consideration of *latākhyau* (a double-hand pose first categorized by him as *nṛttahasta* but later allowed to be utilized for meaningful gestures too), provides the practitioner-teacher with the necessary authority to take *patāka* too as a representational and meaningful *hasta*. In Kallinātha's words:

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ayam eva sampradāyo jñeyaḥ / śāstrānuktasyāpi śāstreṇābhyanujñātasya śāstrāvirodhino 'rthaviśeṣasya ācāryaśiṣyaparamparayā yad upadeśa-pradānaṃ sa sampradāyaḥ / (Kallinātha on SR VII.91 – vol. IV, p.29)

It is to such teachers (*nāṭyācāryas*, *nṛttācāryas*), who base their practical knowledge on sound, authoritative textual statements, that Bharata and Abhinavagupta give the greatest credit for evolving and continuing the dance tradition. These *nāṭyācāryas* are given the highest position and are considered on a par with other *Pramāṇas* of knowledge. As pointed out above, Bharata refers to three fundamental authorities on which *nāṭya* is established. They are the world, the authentic text together with practitioner-teacher, and the instinctive feeling. The inner instinct of a sound teacher is not expected to diverge very far from tradition in order to introduce external material which is not germane to the art. It moves within the ambit of *śāstric* knowledge, and deviates only at a minimal level. When it does so, it is still based on indirect *śāstric* sanction. Even in the case of *patāka*, Abhinavagupta (GOS ed. II, p.29) says that position, type, movement, direction etc. are to be decided from worldly use and as approved by continuous line (*paramparā*) of *nāṭyācāryas* :

eṣu ca yathālokaprasiddhir yathānāṭyācāryapravāhaś ca ūrdhvapārśva-gādhomukhasaṃmukhaparāṅmukhottānatryaśracañcalācañcalatvādivibhāga utprekṣaṇīyaḥ /

Seen, as above, in complete perspective, the uses of *patāka* in present-day Bharata Natya do not differ much from those in the NŚ. The marginal variations we find are also supported indirectly by Bharata himself. The *Saṅgītamuktāvalī* and *Saṅgīta-sārāmṛta*, which record contemporary practices, are themselves heavily indebted to the NŚ.

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Notes

1. See Janaki 1987.
2. In her multidisciplinary work (Vatsyayan 1983) Dr Kapila Vatsyayan has usefully re-examined the imagery of the Vedas and Upaniṣads, as well as the methodologies of Vedic rituals, with a view to showing their influence on the enunciation of aesthetic theories in the NŚ.
3. For details regarding such authorities as Kaśyapa, Nārada, Āñjaneya, Vāyu and Rāvaṇa, see Raghavan 1932/1956.
4. See the *New Catalogus Catalogorum* vol.5, p. 98-9.
5. See Raghavan 1932/1 and 1932/2; also Raghavan 1933 and 1960-61.
6. On this subject, see Janaki 1987.
7. See Raghavan 1933.
8. *rūpakaṃ tat samāropād daśadhaiva rasāśrayam //*
   (*Daśarūpaka* 1.7; see Dhanañjaya 1941)
   vākyārthābhinayātmakatvān nāṭyāt padārthābhinayātmakam anyad eva nṛtyam / (Dhanika's commentary on the same).
9. The earliest surviving examples of this type are in the collection entitled *Caturbhāṇī*, assignable to the early centuries of the Christian era. According to the data collected by me during 1968-70 from printed sources and catalogues of manuscripts, there are nearly two hundred *bhaṇa*s in print and in manuscript. The *bhāṇa* as a genre, and a critical study of the *Caturbhāṇī*, form the subject of my 1971 doctoral dissertation at the University of Oxford, now being published in Madras in three parts.
10. The GOS ed. wrongly reads *eva* for *evam*. Obviously *anyathā* is the correct reading for *anyeṣām*; according to Abhinavagupta, Kohala and his school recognized *patāka* as *saṃyuta* as against Bharata's *asaṃyuta*.
11. GOS ed. vol.2, p.55, wrongly reads *° ānusaṃyutebhyaḥ*.
12. For further details see my paper on Abhinavagupta's contribution to Sanskrit drama (Janaki 1987).
13. See Raghavan 1966.
14. See Bibliography for editions.
15. See Raghavan 1933 and 1960-61.
16. Tulaja (ed. S. Subrahmanya Sastri) 1942, introduction, section VI.
17. The first word is Telugu, the second Tamil. (Dr. V. Raghavan, *ibid.* p.xxxv)
18. Tulaja 1942, introduction, p.xxiii.
19. The text consulted here is Ms 7094 in the Sarasvati Mahal Library.

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Categories of Dance : Bandha and Anibandha

by Madakranta BOSE

The literature of dance in Sanskrit has been given to categorizing the art in many ways. Many of the categories used at one time or another seem of doubtful use since they overlap with others or are not distinct enough to be taken as individual categories. It is for this reason, no doubt, that most of such categories have disappeared from accepted usage and have no relevance to the art as it is practised today. However, the readiness of the authors of Sanskrit dance manuals to formulate categories indicates a sustained attempt to systematize the study of dancing by classifying its forms. One such attempt of particular historical significance is seen in the use of the terms *bandha* and *anibandha*. Applied to dancing, these terms appear first in *Nartananirṇaya*, a 16th century Sanskrit text on dance and music[1]. The author, Puṇḍarīka Viṭṭhala, describes the two categories thus :

> *kāryaṃ tatra dvidhā nṛttaṃ bandhakam cānibandhakaṃ gatyādiniyamair yuktaṃ bandhakaṃ nṛttam ucyate anibandhaṃ tv aniyamād...*
> (*Nartananirṇaya* 4.663-64)
>
> *Nṛtta* is of two kinds : *bandha* and *anibandha*. *Bandhanṛtta* is structured with *gati* etc. while *anibandha* comes from following no rule...

How these categories came into existence must be considered in the context of how dancing and its literature evolved. For this purpose a brief overview of dance categories in the literature would be helpful.

In the earliest works the categories are few; it is in the later works that categories begin to multiply. The *Nāṭyaśāstra* of Bharata[2], the first and most influential of the texts on dance, drama and music, does not divide dancing into any categories. Bharata recorded only one kind of dancing : *nṛtta*, the kind that later came to be known as *mārga* or "classical". He mentions the existence of popular, regional dance forms, forms later categorized as *deśī*[3]. Bharata obviously did not find them important enough to be included in his treatise. For several centuries after Bharata, manuals on music and dancing were virtual copies of the *Nāṭyaśāstra* and described nothing that was substantially new. However, as time went, the manuals began to extend their accounts to include new forms and techniques of dancing. The texts began to include the *deśī* style as an individual, descriptive category around the 7th and 8th century AD. The *Bṛhaddeśī* of Mataṅga, perhaps written in the eighth century[4], was the first text to deal with the *deśī* style in the field of music[5]. In the field of dance too *deśī* styles began to be mentioned around this time but it is not

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until we arrive at *Saṅgītaratnākara* by Śārṅgadeva that we find a systematic study of both *mārga* and *deśī* dance styles as separate categories[6].

A further subdivision occured later when the terms *bandha* and *anibandha* were applied to types of dancing. Parallel terms with the same meanings but different forms – *nibaddha* and *anibaddha* – had already been in use in music to denote two parts of a musical composition or *prabandha*. While both parts followed certain rules of structure and of elaboration, *anibaddha* was comparatively loose since it was free of the regimen of *tāla*. By contrast, *nibaddha* was more rigorously constructed, bound as it was by the constraining patterns of *tāla*. These musical terms were first used in the *Nāṭyaśāstra* :

nibaddhaṃ cānibaddhaṃ yena tena dvidhā smṛtam.
(*Nāṭyaśāstra* 32.38)
Nibaddha and *anibaddha* can be of two kind.

Later the *Bṛhaddeśī* and *Saṅgītaratnākara* used them[7], and the distinction is clearly drawn in both of them :

nibaddhaś cānibaddhaś ca mārgo 'yaṃ dvividho mataḥ
ālāpādi(?)nibandho yaḥ sa ca mārgo prakīrtitaḥ
(*Bṛhaddeśī* 14)
This *mārga* is said to be of two kinds, namely, *nibaddha* and *anibaddha*.
That which is structured by *ālāpa* etc. is called *mārga*.

baddhaṃ dhātubhir aṅgaiś ca nibaddham abhidhīyate.
ālaptibandhahīnatvād anibaddham itīritā.
(*Saṅgītaratnākara* 4.5)
Nibaddha is known by being structured with *dhātu* and (other) elements.
Anibaddha is so called because it is not structured with *ālapti*.

Nibaddha and *anibaddha* clearly indicate one of the important principles by which ways of composing music may be differentiated. It is to this categorization that we owe the term *ālāpa*, which still carries the connotation of free improvisation within the given framework of a *rāga*.

Almost 1500 years after these terms came into use in music, Puṇḍarīka Viṭṭhala's work on dancing applied the terms *bandha* and *anibandha* to dancing[8], attempting to draw a distinction between categories of dancing that reflected the spirit of the distinction made in music, though the terms did not exactly correspond in form or meaning to those used in music.

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Before examining Puṇḍarīka Viṭṭhala's use of these terms it is necessary to note that the bulk of his work was in music. It is, therefore, not surprising that when he tried to distinguish categories of dancing by using as the differentiating principle the degree of improvisation permissible, he should have borrowed terms from his primary expertise, even though the parallel was not exact and the actual words used were different forms[9]. It would seem that this was the sense in which the distinction came to be understood after Puṇḍarīka, for only substantial work on dancing to be written after *Nartananirṇaya, Saṅgītadarpaṇa* by Dāmodara, repeats the usage and reproduces the discussion of the terms as in Puṇḍarīka's work[10].

Puṇḍarīka uses the terms unambiguously. *Bandhanṛttas* are set pieces with every movement in their structured sequences clearly specified and unalterably prescribed for the dancer. Given such detailed descriptions, a dancer trained in the appropriate style of dancing could reconstruct a composition perfectly, executing all the movements down to the minutest detail in precisely the sequence prescribed. The *bandhanṛttas* are, then, fully structured compositions that the dancer is required to reproduce unaltered, with no variations, no straying from the rigidly determined choreography. Herein lies the significance of the term *bandha*, that is, a "closed" or unalterably set composition.

By contrast, *anibandhanṛttas* are flexible in both form and content within broadly specified frameworks of aesthetic purpose. The *Nartananirṇaya* does not describe any of the *anibandhanṛttas* in sufficient detail to allow us to reconstruct a full composition. What then was this *anibandhanṛtta* ? On the basis of the scanty description in the *Nartananirṇaya*, *anibandhanṛtta* seem to be short dance-sequences, using which a dancer can choreograph her own piece. Thus, they have the same function in the dancer's choreographic design as the *karaṇas* of the *mārga* tradition. But their structural principle is entirely different from that of *karaṇas* in that they are entirely flexible as to their components and structure, while *karaṇas* are of course rigidly set structures. *Nartananirṇaya* does not give details about the movements constituting the *anibandhanṛttas* but only discusses the movements in broad, general terms.

It would seem that *anibandhanṛttas* were unlike any other dance pieces described in the literature before *Nartananirṇaya*. Did they represent a new, hitherto unrecorded style of dancing that differed from other post-*mārga* styles in being still uncodified and therefore allowing the dancer a far greatest measure of freedom ? Was the author trying to create for this new style a new category since it could not be fitted into any other, inasmuch as even the relatively new *deśī* styles adhered to the accepted principle of prescriptive design and this new style did not ? Evidently the author was recording two different classes of dancing, the distinction between which demanded the use of two different terms. This hypothesis, and perhaps only this, would explain the use of the term *bandha* and *anibandha* and clarify their meaning

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as categories, *bandhanṛttas* denoting dances for which there already were prescribed rules, and *anibandhanṛttas* denoting dances for which there were none.

That this is more than mere speculation is suggested by the history of dancing. We find that a new style of dance, still unnamed but later to be known as Kathak, was indeed taking shape at this time, and that this style placed a higher emphasis on the general form of movements than on intricacies of technical detail. This new style offered a new approach to dancing and appeared on the dance scene precisely at the time when *Nartananirṇaya* was written.

Two arguments help to validate the hypothesis that Puṇḍarīka Viṭṭhala devised the *anibandha* category to classify the kinds of dances that eventually evolved as Kathak. First, what we now call Kathak represented in its early days a new principle of design, because as a style largely moulded by the Persian influence it was certainly outside the framework provided by Bharata. Thus, even though it could be viewed as a regional or *deśī* form, it has to be distinguished by being put into a special category. Secondly, the similarities between the respective techniques of Kathak and *anibandhanṛttas* are most suggestive. Unlike other styles, Kathak does not prescribe in detail the movements it employs. This does not mean that Kathak does not use the movements that we find in other styles. It uses all the minor movements prescribed for the different parts of the body in the *Nāṭyaśāstra* just as the other styles do. But unlike the other styles Kathak does not have set compositions consisting of body movements, which are to be rigidly followed by the dancer. In Kathak, for instance, descriptions of dances do not identify particular constituent movements by name; rather, the descriptions identify general types of movements. The parallel with the *anibandhanṛttas* found in *Nartananirṇaya* is obvious. Even a brief comparison of the respective techniques of Kathak and *anibandhanṛttas* underscores the parallel.

The description of *nāmāvalī*, an *anibandhanṛtta*, affords a telling example of providing only a general guideline for the dancer :

yathābhinayasampannaṃ vicitragatisundaram
tīvaṭigrahabhedena layatālasamanvitam
nāmāvalīnṛtyam idaṃ nṛtyej janamanoharam
(*Nartananirṇaya* 4.878-9)

Being created with proper *abhinaya*, beautified with various gaits and filled with *laya* and *tāla* by means of the distinction between *tīvaṭi* and *graha*, this *nāmāvalī nṛtya*, which is pleasing to people should be danced.

This description, which gives the dancer broad, general directions rather than detailed, specific instructions, is typical of Kathak, in which the dancer is similarly directed. The striking feature of such a description is its relative vagueness; but that

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is precisely the feature that makes the dance form flexible and permits the dancer the freedom to make creative choices in building an individual choreography.

One more example, a more detailed one from our text, will further demonstrate how the flexible approach to choreography in *anibandhanṛtta* characterizes Kathak :

yāvanībhāṣayā yuktaṃ yatra gītaṃ dhṛtāñcalam
kallādigajarādyuktaṃ tv āhagena <vi>bhūṣitam
vidadhān nartanaṃ nānālayatrayavicitritam
komalāṅgair yadā nṛtyaṃ bhramaryādivirājitam
saśabdā ca kriyā yatra dhruvaśampādibhedataḥ
yatnaceṣṭāvirahitaṃ tannṛttaṃ jakkaḍī matam
pārasīkaiḥ paṇḍitais tūdgrāhādisvarabhāṣayā
yad gītaṃ jakkaḍīsaṃjñaṃ yavanānām atipriyam

(*Nartananirṇaya* 4.899-902)

Where the song is [sung by the dancer] in the language of the *Yavana* holding her veil, with [words] uttered with *kalla* etc., *gajara* etc. and beautiful with *āhaṅga*, the dance should be performed being adorned with various three *layas*. When [this] dance [is performed] with soft movements adorned by *bhramarīs*, where *kriyā* is done with sounded beat in accordance with the difference between *dhruva* and *śamyā*, that *nṛtta* is known as *jakkaḍī* which does not require effort or movements. The song [sung] by the experts of Persia using *udgrāha*, *svara* and sung in vernacular, a favourite of the *Yavanas*, is called *jakkaḍī*.

This is an almost exact description of the *ghungat gat*, one of the most prominent composition in Kathak[11], as shown by drawings of Kathak movements provided here (figure 1).

Two more examples will strengthen the relationship between Kathak and *anibandhanṛtta*. *Nartananirṇaya* describes a certain *anibandhanṛtta* as follows :

kuñcitāṅgulinā yatra prasṛtāṅguṣṭhakena cet
prasārya jaṅghikākampaṃ vicitradrutam ācaret
ghargharībhiḥ samāyuktaṃ tadaitat kuḍupaṃ matam

(*Nartananirṇaya* 4.813-14)

When [the dancer] contracts her toes [lit: one of her toes] with her big toe extended, shakes her shank after extending it with various quick [movements] and with *ghargharīs* [that is, tinkling her ankle bells] it is known as *kuḍupa*.

Precisely this action can be recognized today in Kathak when dancer beats a fast tattoo on the ground to create rhythmic sounds with her ankle-bells.

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FIGURE 1

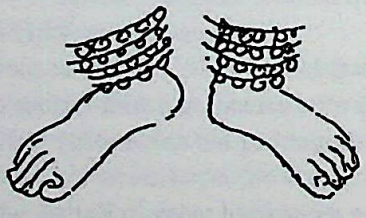

FIGURE 2

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Another example is *lāvaṇī*, an *anibandhanṛtta*, in which the dancer is asked to show *ardhacandra* not only by using the hand-gesture that denotes the half moon but also by bending her body appropriately to present a half circle :

samapāde sthitaṃ pātraṃ kaṭinyastārdhacandrakam
kaṭer upari tatkāyaṃ bhrāmayel lāvaṇī tadā
(*Nartananirṇaya* 4.896)

When the dancer [lit: *pātra*] stands in *samapādasthāna* with her waist bent in [the shape of] half moon and she revolves the upper part of her body [lit: upper part from her waist], it is *lāvaṇī*.

An identical sequence is found in Kathak today[12]. We may note that even though the passage in *Nartananirṇaya* may seem to give quite full directions, it actually provides far fewer details than the descriptions of the *bandhanṛtta*s in *Nartananirṇaya* or of present-day classical styles other than Kathak. In the period represented by *Nartananirṇaya*, this was an entirely new approach to dancing. Given an approach that was so different from the existing styles of the day, it is easy to see why a new category had to be created to accommodate it.

There can be little doubt that the categories *bandha* and *anibandha* mark a historical point in the evolution of Indian dancing at which established traditions and new forms existed side by side. The *bandha* category encompassed the styles that had been firmly defined and codified by long usage. Other styles, still fluid and evolving, were placed within the *anibandha* category. With the passing of time, as all styles lost their unfamiliarity and became more firmly entrenched in the corpus of Indian dancing, the distinction between the categories faded, and they eventually became obsolete. However, the term *bandha* is still in use in a very limited way and I shall examine its incidence below.

The term *anibandhanṛtta* has entirely gone out of use. Why it disappeared from the vocabulary of dancing, while the term *bandha* still has a limited use, needs to be considered. Undoubtedly the main reason is historical, as explained above, but there may also be a reason related to the very nature of dancing as an artform. We noted earlier that both in music and in dancing the *anibandha* category was formulated to denote forms that allowed the artist wide choice and architectonic individuality within broad guidelines. Such a form is entirely appropriate for music, which permits – indeed demands – a vast range of permutations of notes and improvised structures. That is why the *anibaddha* category has survived in music as has the term itself, though in popular use it is known as *ālāpa*[13].

But dancing is an art in which, once certain structural guidelines are accepted, the dancer cannot have anything like the degree of freedom in composing a dance that a musician has with a musical composition. A dancer can still show her creativeness

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in a composition by combining different sets of movements in a variety of ways or by exploring the emotional content of the composition, but not in the same way as a singer or an instrumentalist. The concept of *anibandha* in dance, therefore, cannot be equated with that in music. The creativity of a dancer is shown on an entirely different level. The framework of music and dance are so different that a parallel categorization is not possible. Hence the term *anibandha* became redundant in the field of dance and we no longer find the term either in theory or in practice.

When the term *anibandha* disappeared from the theory and practice of dance, the need for its converse, the category *bandha*, became meaningless. In most styles of dancing the term *bandha* is no longer found. In Manipuri the term has very little significance, and according to one of the most eminent teachers of this style, Guru Bipin Singh, *bandha* is just another dance-sequence in the Manipuri repertoire which calls for greater technical virtuosity than other sequences. Odissi is the only style today in which practising artists still use the term to mean a separate category of dance sequence. These follow the strictest possible rules of movements, sometimes producing acrobatic postures.

When we compare the *bandhanṛtta* found in *Nartananirṇaya* with the *bandhanṛtta* as practised in the Odissi style, we find striking similarities. The *bandhanṛtta* of *Nartananirṇaya* requires combinations created out of a base of sixteen *karaṇa*s or short dance sequences[14]; the *bandhanṛtta* of Odissi requires seventeen[15].

These *karaṇa*s are extremely difficult to perform because of the physically demanding nature of their constituent movements and their rigorous design. As a result they are not commonly practised now.

In Orissa only the *goṭipua*s or the boy-dancers of some of the temples are trained in *bandhanṛtta* and their numbers are dwindling. They start at the age of seven and perform till they are eighteen, after which their muscles no longer remain flexible enough to be able to do such acrobatic movements. The most famous Odissi guru of our time, Kelucharan Mahapatra, whom I recently interviewed, is one of the very few living artists trained as a *goṭipua*. On my showing him line drawings made of the *bandhanṛtta*s described in *Nartananirṇaya*, Kelucharanji confirmed that these were indeed the sequences he was taught. According to him, these dances are physically so difficult that girls are not trained in them and that they are seldom performed even by men, the more acrobatic of the dances being performed now mainly by the Chau dancers of Mayurbhanj in Orissa. The difficulty inherent in these dances was further confirmed for me by another leading dancer of the Odissi style, Rani Karnaa, who said that as a female she was not trained in the *bandhanṛtta* by her guru.

The line drawings reproduced here will illustrate the close similarity of the *bandhanṛtta* of *Nartananirṇaya* with the *bandhanṛtta* of Odissi style. These drawings show remarkable similarities in the standing postures of the figures with the basic standing postures prescribed in the Odissi style : *chaukā* and *tribhaṅgī* in

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Odissi are comparable to *vaiśākha-sthāna* and *agratalasañcara-pāda* shown by these figures from *Nartananirṇaya* and several others are found both in Odissi and in Chau (see FIGURE 3)

Further evidence is provided by the following description of a *bandhanṛtta* in *Nartananirṇaya*, a *karaṇaneri* :

jhampātālaḥ sagopucchaḥ hastako 'py alapallavaḥ
pārśvordhvajānunī daṇḍapakṣaṃ talavilāsitam
vidyudbhrāntaṃ tataś candrāvartanāmaniśumbhitam
lalāṭatilakaṃ paścāl latāvṛścikasaṃjñitam
navabhiḥ karaṇair ebhiḥ kramāt savyāpasavyataḥ
kṛtvālīḍhe sthitir yatra neriḥ karaṇapūrvakaḥ

(*Nartananirṇaya* 4.726-9)

The dancer dances in *jhampātāla* in the *gopucchā* [*yati*]. One of her hands is in *alapallava* and *pārśvajānu, ūrdhvajānu, daṇḍapakṣa, talavilāsita, vidyudbhrānta, candrāvarta, niśumbhita, lalāṭatilaka* and *latāvṛścika* : these nine *karaṇa*s are performed one after the other facing the left and then the right in order. She finishes off standing in the *ālīḍha sthāna*, in this *karaṇaneri*.

This sequence is one of the twelve *ūrupa*s described in *Nartananirṇaya*. *Ūrupa*s are sequences formed with the *karaṇa*s prescribed for *bandhanṛtta*, and are danced in specified varieties of *yati, tāla* and *laya*. Specific *sthāna, cārī* and gestures characterize them. Using these twelve *ūrupa*s a dancer can reconstruct a composition as described in *Nartananirṇaya*, which will not be far from what we see being performed by artists today. In Odissi we do find similar compositions. Such close correspondences are now proving to be of particular interest to many dancers and teachers who are trying to reconstruct older dance forms by following the Sanskrit manuals. In Tamilnadu and Orissa, eminent dancers and teachers such as Padma Subrahmaniyam and Guru Kelucharanji are drawing upon the *śāstra*s to choreograph their dance pieces. *Dharu*, a type of *bandha* dance from Andhra described in *Nartananirṇaya*, is being reconstructed by the famous dancer Guru Chinnasatyam in Mysore.

The categories known as *bandha* and *anibandha* therefore remain relevant not only to the dance scholar but to the practising dancer. As functional terms they may have little use, since the distinction between codified and uncodified dance forms has largely disappeared. But the categorization attempted by Puṇḍarīka Viṭṭhala affords scholars valuable knowledge about a vital stage in the evolution of dancing in India while the material that he provides allows today's dancers to enrich their technique by means of a broadened reconstruction of a tradition continuing unbroken over centuries.

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līna

samanakha

chinna

talapuṣpapuṭa

gaṅgāvataraṇa

vaiśākharecita

janita

daṇḍapakṣa

pārśvajānu

ūrdhvajānu

candrāvata

niśumbhita

talavilāsita

vidyudbhrānta

lalāṭatilaka

latāvṛścika

FIGURE 3

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Notes

[This article covers some of the same ground as chapter 6 (pp. 194-215) in the author's *Movement and Mimesis : the idea of dance in the Sanskritic tradition* (Studies in Classical India, ed. by B. K. Matilal, vol. 12), Dordrecht 1991, and is printed here by kind permission of Kluwer Academic Publishers.]

1. A critical edition is under preparation by the present author.
2. 2nd century AD, according to Kane 1961, p.47.
3. *Nāṭyaśāstra*, 9.163-4.
4. Katz 1983, p.59.
5. *abalābālagopālaiḥ kṣitipālair nijecchayā*
   gīyate sānurāgeṇa svadeśe deśīr ucyate
   (Bṛhaddeśī 13)
6. *Saṅgītaratnākara*, 7.26-7; 749-50; 1207; 1278.
7. *Saṅgītaratnākara* was written in the early thirteenth century, according to Krishnamachariar 1974, p.852.
8. Bose 1970, p.5.
9. *kāryaṃ tatra dvidhā nṛttaṃ bandhakaṃ cānibandhakam*
   (Nartananirṇaya 4.663)
   nibaddhaś cānibaddhaś ca mārgo 'yam dvividho matah
   (Bṛhaddeśī 14)
   nibaddham anibaddhaṃ tad dvedhā nigaditaṃ budhaiḥ
   (Saṅgītaratnākara 4.4)
10. Dāmodara is believed to have been a court poet of Jahangir; this would place him in the 17th century; see Krishnamachariar 1974, p.806.
11. Rao 1963, p.47.
12. ibid. p.45.
13. *ālāptir bandhahīnatvād anibaddham itīritā.*
    (Saṅgītaratnākara 4.5).
14. *karaṇāni pravakṣyāmi bandhanṛttasya siddhaye*
    līnaṃ samanakhaṃ chinnaṃ gaṅgāvataraṇaṃ tatah
    vaiśākharecitaṃ paścāj janitaṃ karaṇaṃ tatah
    talapuṣpapuṭaṃ paścāt pārśvajānu tatah param
    ūrdhvādijānu daṇḍādipakṣaṃ talavilāsitam
    vidyudbhrāntaṃ tataś candrāvartakaṃ ca niśumbhitam
    lalāṭilakaṃ nāma latāvṛścikanāmakam
    iti ṣoḍaśakoddiṣṭam.....
    (Nartananirṇaya 4.529-32)
15. Khokar 1963, pp. 28-31.

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INDEX

A

Abhinavagupta 75, 159, 163, 173-174, 176-180, 182, 184-185, 189-190, 195, 198-200, 208
Abhinavabhāratī 101, 173, 188
Abhinayadarpaṇa 203
abhinaya 135, 175, 180-181, 190-191, 196, 198, 201-202
ācārya 182-183
aḍāṇā 25, 26
aḍavus 205
agratalasañcara-pāda 219
āhārya 191, 201
Ahobala 103
aindra 185
akṣara 143
ākṣiptikā 55
alaṃkār 65
alaṃkāra 62-64, 114, 127-128, 132
ālāp 30, 41
ālāpa 57-58, 60-64, 212
ālāpcārī 25
alpatva 34
Amṛtamathana 189
aṃśa 16-17, 29, 31-36, 42, 56-57, 60, 73, 104
aṃśa-svar 29, 35
aṃśa-svara 17
anabhyāsa 34
aṅg 15, 24, 28, 31, 39, 45
aṅga 111-112, 192, 205
aṅgahāra 175-176, 178, 181, 183, 202
āṅgika 191-192, 203
āṅgikābhinaya 201
anibaddha 212
anibandha 211-212, 214, 218
anibandhanṛtta 213, 215
añjali 197
aṅka 190
antarā 41
aṇu 144
anudruta 150
anuprāsa 126, 136-137
anuvādī 16, 33
apanyāsa 34, 42
ārambh 30
ardhacandra 217
āroha 85-86
āroha-avaroha 30
arthayukti 195
asaṃyuta 199
asaṃyutahasta 192
āsāvarī 24-25, 27, 42, 50
āsāvarī rāgiṇī 26
āsāvarī ṭhāṭ 25
ātmastha 203
āveṣṭita 196
āśrayarāga 14
āvāpa 145
asuras 175
aucitya 197-198
auḍava 34
avaroh 31
avaroha 85-86
avasthiti 179
Ayyangar, R. Rangaswami 113
Ayyangar, Srinivasa 106

B

bahuli 96
bahutva 34
Banaras Hindu University 18
Bandha 211-212, 218
Bandhanṛtta 213, 217, 219
barat 182
bār-bār ṭhaharāv 31
Bauli 96
Beohar, Anil Bihari 107, 109
Bhagavadgīta 4
bhairav ṭhāṭ 14, 49
bhairavi 90
bhāṇa 190, 191
Bharata 75, 101, 173, 175-176, 180-181, 188, 211
Bharata Natya 187, 202-205, 207
bhāṣā 56, 64, 66, 72
Bhatkhande, Vishnu Narayan 5, 11-19, 23-25, 28-31, 33, 36-46, 48-50
Bhaṭṭa Sumanas 159
bhāva 135, 201
Bhāvaprakāśa 188

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bhāv-pakṣ 25
bhāv-rūp 25, 27
bhimplāsī 42
bhinna-ṣaḍja 20, 22
bhūp-kalyāṇ 21, 38
bhūpāla 85
bhūpālī 12, 15, 19, 21, 30, 38
bībhatsa 129
bihāg 14-15, 21, 23, 40
bilāval 12, 14-15, 19, 23-24, 38-39, 42-44, 46
bindu 113-114, 130, 132, 135
Bipin Singh 218
biruda 118-120, 122-123, 125, 132
bols 205
Brahmā 65
Bṛhaddeśī 55, 72, 107-140 *Passim*, 211-212

C

cā̃dnī kedār 46
candrakānt 38
cārī 177, 183
caturaśra 145
catura 197
Caturbhāṇī 191, 208
Caturdaṇḍīprakāśikā 12, 44, 77, 81-83, 85-86, 91, 95-96
catuṣkala 145
chandas 150
change 65, 72
Chau 218-219
chāyānaṭ 38, 49
chāyā 41, 47
citra 145
citrābhinaya 200
citrā vīṇā 66
composer 64, 66

D

dakṣiṇa 145
Dāmodaragupta 189
Dāmodara 213
daṇḍikā-grahaṇa 205
Daṇḍin 201
darbārī-kānaḍā 25, 26
darbārī toḍī 48
dāromadār 30, 31
daśalakṣaṇa 33, 35
Daśarūpaka 190
Dattila 101, 189
Dattilam 55, 73, 92, 104
Deccan 72
deś 20-21, 30-32
deśākṣi 79
deśī 65, 108, 123, 137, 183, 202, 211-213
deśī elā 134
deśī rāga 55-56, 66, 72-73
deśī-tāla 150
deśkār 12, 15
Devadasi 203
Devagiri 54
Devana 204
devas 175
Devendra 204
dev-gāndhār 42
dhamār 154
Dhanañjaya 190
dhanāśrī 42
dhānī 42
dharma 54
dharmaśāstra 4
dharu 219
dhātu 111-113, 174
dhrupad 57, 73, 154
dhruva 145
dhruvakā 149
dhvani 129, 133
Dīkṣitar, Muddusvāmi 86-88, 107, 110
Dīkṣitar Subbarāma 88-89, 91
ḍima 189, 190
dīrgha 143
drama 55, 58
drum 57
druta 150
dṛśya 188, 190
dvikala 145

E

ekahārya 190
ekakala 145
ekatantrī vīṇā 57
elā 107-108, 110, 117-140 *passim*

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G

gamaka 113, 122, 129, 130, 132-135
gaṇa 127, 132
gaṇa elā 127, 130
gāndhāra 66
gāndhāragrāma 63
gandharva 125, 132
Gandharva Mahavidyalay 18
gāndharva 65, 144, 174
Gāndharvaśāstra 174
gati 179, 182-183
gauḍ-sāraṅg 23, 38, 41-43, 45, 50
gharānā 11, 73
ghungat gat 215
goṭipua 218
Govindāmātya 89, 91, 94
grāma 3, 24, 27, 78, 91, 102
grāmamūrcchanā 25
grāmarāga 55-56, 66, 72
graha 16, 31-32, 34-35, 42, 57, 89-91
graham 88, 91, 97-98
grahāṃśanyāsa 29, 32
grahasvar 29
grahasvara 16, 87, 89, 96-98
Great Tradition 55
Guṇijanādinuta 87, 89, 98
gupt bāl 31
Guru Chinnasatyam 219
guru-śiṣya-paramparā 9
gītaka 72, 145
gīti 62, 126

H

hamīr 21, 22, 23, 38-41, 43, 49
haṃsadhvani 19, 20
haṃsapakṣa 197
Harivaṃśa 201
Harṣa 189
hasta 205
hastābhinaya 192, 194
hastakaraṇas 196
hastapāṭa 125, 137
hastapracāra 196
hiṇḍol 22, 38, 49
hindola 72, 85, 128
Hindustānī-saṅgīta-paddhati 11, 17, 38, 48
hrasva 143
Hṛdayanārāyaṇadeva 103
Hṛdayaprakāśa 103

I

Īhāmṛga 190
improvisation 53, 63, 64
innovation 65, 73
instruments 58

J

Jagadekamalla 165
jakkaḍī 215
janaka 14, 44
janakarāga 86
janya 14, 44
janyarāga 23, 38, 86
Japanese 72
jaṭi 205
jāti 4, 24-25, 32-36, 55, 66, 72, 101
jaunpurī 42
Jayāpīḍa 189
Jāya Senāpati 203
joṛ 57-58
jīv-svar 29

K

kāfī 20-21, 31, 58, 65
kāfī ṭhāṭ 25, 50
kākalī ni 60
kāku 191
Kalānidhi 185
kalā 144
kalāpaka 176
Kālidāsa 201, 203
Kallinātha 73, 112, 162, 183, 185, 206
kalyāṇ 12, 14-15, 23-24, 28-29, 38-39, 43-46
Kāmasūtra 201
kāmod 23, 38, 41, 45-47
kānaḍā 24, 50
kanakāmbari 82, 83
kannaḍabaṅgāla 90, 98
karaṇa 175-183, 192, 198, 202, 213, 218-219
karaṇamātṛkā 178, 181-182
karaṇaneri 219
karaṇayojanā 182
karma 180-181

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Karnad, S. N. 48
Karpūracarita 191
Kashmir 54, 66
Kaśyapa 72, 190
Kathak 214-215, 217
kaṭicchinna 177
Kāvyādarśa 201
Kāvyālaṅkāra 201
kedār 16, 23, 38-39, 41, 43-47 (46), 49
kedārâṅg 16
Kelucharan Mahapatra 218
khālī 153, 166
khamāj 12, 20-21, 24
khaṇḍameru 6
kharaharapriyā 58
khyāl 154
kinnarī 57
kinnarī viṇā 59
Kīrtidhara 183
Kohala 183, 189-190, 199-200, 208
komal 23
krama 85-86, 104
Kramikapustakamālika 17
kriti 104
kriyā 144
Kṛṣṇa 58
kṛṣṇā 149
Kuḍumiyāmalai *Inscription* 72-73
kuḍupa 215
Kumbha 72
Kuṭṭanīmatam 72
Kuṭṭanīmata 189
Kūḍiyāṭṭam 191

L

lakṣaṇa 5-6
lakṣya 5-6
lakṣyagītam 88
Lakṣyasaṅgīt 5, 11, 39
laṅghana 34
lāsya 202-203
latākhyau 206
lāvaṇī 217
Little Tradition 55
loka 179, 181
lokadharma 196
lokadharmī 181, 196, 201
lokānukṛti 195

M

madhyama 24, 61, 66, 73
madhyamagrāma 24-25, 63, 93
Māgha 56
mālavakaiśika 58, 61-64, 72, 129
Mālavikāgnimitra 201, 203
mālāśrī 38
malhār 45
mālkauś 58
Mānasollāsa 72, 111, 160, 165
maṇḍala 177, 180
maṇḍalasvastika 177, 180
mandra 34-35, 60-61, 73
Manipuri 218
mārga 55, 65, 108, 145, 151, 202, 211-213
mārgatāla 150
mārvā 22, 48, 49
Mataṅga 55-56, 72, 107-140 *passim*, 165, 211
mātrā 143
mātrā elā 130
mātṛkā 177-183
mātṛka chandas 152
Mayurbhanj 218
mela 12, 44, 75, 83, 86, 97, 103
melādhikāra 85, 104
melakartā 85-86, 104
melaprastāra 84
memorization 53, 56, 64
metre 119, 123, 144
mode 55-57, 59-60, 62, 64-66, 72
Mohammed Reza Khan 49
Muddusvāmi Dīkṣitar 86-88, 103, 104
mukhāri 82
mukhyasvar 30
mukhyâṅg 16, 46
mukhyâṅga 31, 42, 46
multānī 42, 48
mūrchanā *or* mūrcchanā 4, 24, 27, 91-93, 98, 101, 114, 129-130, 132-133
mūrti 47
music 65, 72
musica ficta 60, 64

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N

nāda 2, 3, 128, 133, 135-136
nādabrahman 2, 3, 108
Nādamuni Paṇḍita 103
Nādavinoda 166, 168
naghmāt-i-āsāfī 49
nāmāvalī 214
Nandikeśvara 203
Nandin 190
Nānyadeva 56, 72, 165
Nāradīyā śikṣā 56, 72
Nartananirṇaya 211, 213-215, 217-219
naṭa 173
nāṭa 79
nāṭaka 190
naṭasamaya 181
Naṭasūtra 173-174
nāṭya 175, 180-181, 187-191, 195, 199, 202-204, 206
nāṭyahasta 192, 197-198, 206
nāṭyadharma 196
nāṭyadharmī 181, 191, 196, 201
Nāṭyaśāstra 1, 10, 11, 16-17, 24-25, 29, 32-37, 42, 48-49, 55, 65-66, 72-73, 75, 101, 144, 173, 175, 179, 180-181, 187-188, 211-212, 214
Nāṭyaveda 189
Nāṭyayoga 189
Nautch 203-204
neum notation 57
nibaddha 212
niḥśabda 145
Niḥśaṅka 161
niṣkarṣa 63
Niṣkrāma 145
nom tom 57
notation 53-54, 56, 58-60, 63-67, 72-73
nṛtta 177, 181, 202, 204-206, 211
nṛttahasta 181, 192, 198, 204, 206
nṛttamātṛkā 175-176, 178
Nṛttaratnāvalī 203
nṛtya 202-204, 214
nṛtyahasta 204
nṛtyaprabandha 201
nyās 31, 32
nyāsa 16, 31-32, 34, 42, 57, 73
nyāsasvar 29
nyāsasvara 17

O

Odissi 218, 219
oral notation 57, 64
oral transmission 53, 56, 58
ornamentation 57, 62-64

P

pada 75, 118-119, 122-123, 128-129, 137, 174-175
pāda 120, 124, 126, 130, 134, 136
padārthābhinaya 201
Padmaprābhṛtaka 191
padminī 149
pakaḍ 31, 40
pallava 177
paltās 62
Paluskar, Vishnu Digambar 48
pañcama 24-25
Pāṇini 173-176
paramāṇu 144
paramparā 207
parivartita 196
Pārśvadeva 109
pāṭa 118-123, 125, 137
patākā 149, 187-207 *passim*
patitā 149
Patwardhan, V. N. 49
performance 53-54, 56-57, 63-67
pluta 143
Poluri Govinda 91
Ponnayya Pillai 88
prabandha 7, 107-140 *passim*
prahasana 190
prakaraṇa 190
prāṇa 151
Praṇavabhāratī 18-19, 24-25, 36
prāṇ-svar 23, 30-31, 36
prāsa 121, 124, 135-136
prastāra 84, 150
pratyaṅga 192, 205
pratyaya 174
praveśa 145
pravṛtti 201
prayoga 65-67, 83, 86, 98-99, 110-111, 182, 187-188, 190-191, 195
Prem Lata Sharma 49, 109, 113
preraṇa 202

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Puṇḍarīka Viṭṭhala 79, 101, 211-214, 219
pūriyā 22, 28, 48-49
pūrva 16
pūrvakalyāṇ 22, 28, 31, 48
pūrvâṅg 15-16
pūrvâṅg-pradhān 16
pūrvāṅg-vādī 28
pūrvī ṭhāṭ 14, 49
puṣpapuṭa 197

R

rañjakapradhāna 190
rañjakatva 36
Rasakaumudi 103
rasa 127-130, 132-133, 135, 190-191, 201
rasapradhāna 190
rasābhinaya 190
Ratanjankar, K. 48
Ratnāvalī 189
raudra 129
rāg 49
rāga 4, 10-11, 53-59, 62-64, 67, 73, 85, 89, 108, 122-123, 128-129, 132, 135, 174, 182
rāgalakṣaṇa 17, 29, 33
rāgamālā 24-25
rāga melodies 56-57, 61
rāgâṅg 16
rāgāṅga 103
rāgāṅgarāga 83, 85-86, 103
Rāgatālacintāmaṇi 89, 91-92, 94
rāgatattva 30
rāgatulnā 32
rāgatva 28, 36
Rāgavibodha 77, 84, 95-97
rāgbhāv 45
rāgdār saṅgīt 10, 19
rāgiṇī 24, 27, 49
rāg-rāgiṇī 25, 27, 49
rāgvargīkaraṇ 24
Rāmakrīḍā 202
Rāmāmātya 73, 77
Rāsaka 202
recaka 202
Reṇukādevi 98
Revagupta 95
revagupti 90, 95-96, 98
rhythm 57-59, 62, 64
rīti 128
Ṛktantra 159
rūp 25, 30
rūpaka 188, 190-191, 197, 200-202

S

śabda 2
ṣāḍava 34
Sadāvinata 98
Sadrāgacandrodaya 77, 83, 95-96
sādhāraṇa 101
Sadir 204
ṣaḍja 78
ṣaḍjagrāma 58, 63, 66, 77, 92, 93
sahānā 50
sahṛdaya 175
Śaivism 174
sālagasūḍa prabandha 166
ṣaṇḍaka 176
sama 153
Sāmaveda 73
samapādasthāna 217
samavakāra 189-190
Sambamoorthy 103
saṃmukha 192-193
sampradāya 9-11, 189-190, 205
sampūrṇa 85
saṃśleṣa 196
sāmūśalambam 205
saṃvādī 16-17, 28, 32-33, 35, 43, 49
śamyā 145
saṃyutahastas 192
saṃyuta 196
saṃyutahasta 199
sandhi 201
sandhyaṅga 201
saṅghātaka 176
Sangit Niketan 18
saṅgīta 2, 189-190
Saṅgītacūḍāmaṇi 165
Saṅgītadarpaṇa 213
Saṅgītalakṣaṇasaṅgraha 103, 104
Saṅgītamuktāvalī 204, 205
Saṅgītâñjali 18-21
Saṅgītapārijāta 103
Saṅgītarāja 72, 160

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Saṅgītaratnākara 2-3, 6, 11, 17, 24-25, 37, 53-58, 60-62, 64, 67, 72-73, 75, 83, 92, 95, 99, 183, 185, 203, 206
Saṅgītasampradāyapradarśini 81, 83, 85-86, 88-90, 94-96
Saṅgītasāra 83
Saṅgītasārāmṛta 84, 95-96, 204, 205
Saṅgītasudhā 83, 91, 95-97
saṅgītaśāstra 1-2, 6, 7, 10-11, 16, 17, 19, 25, 29, 32, 37, 48-49, 53-55,
Saṅgrahacūḍāmaṇi 81, 85, 95-96, 102, 104
śaṅkarābharaṇa ṭhāṭ 39, 44, 46
sannipāta 145
sannyāsa 34-35
saptak 73
Śāradātanaya 188
sāraṅg 19-21, 30-31, 42, 45-46
sāraṅg-âṅg 42
Sarasvatīhṛdayālaṅkāra 72
Śārdūla 72
Śārṅgadeva 2, 6, 7, 53-66, 72-79, 92-94, 101, 109, 159, 161, 203, 206
sarpiṇī 149
saśabda 145
śāstra 1-2, 4-7, 10-11, 28-29, 32, 37, 56, 62, 64-67, 86, 99, 110-111, 173-174, 176, 178-180, 182-183, 187
śāstrakāra 175, 178, 180
śāstrī 181
śāstrīya saṅgīta 10, 18-19, 25, 29, 32, 37, 48
Śāstrī, K. Sāmbaśiva 107
Śāstrī, Veṅkaṭeśa 103
Sathyanarayana. R. 104
Śatruśalya 161
sāttvika 191, 203
sāttvikābhinaya 203
scale 66, 72
Sharma, Prem Lata 49, 109, 113
Śilālin 173-174
Śilpaka 202
singing 57-58, 63
Śiśupālavadha 56, 72
sitār 11, 12, 50
Śiva 174-176, 178, 181, 183-184
śleṣa 124
sohanī 22, 48
solfège 62
solmization 53, 57-59, 72-73
Somanātha 79-80, 84
Someśvara 55, 63, 72, 109, 111, 165
soraṭh 31-32
Śrīkaṇṭha 103, 161
śrīmallakṣyasaṅgīta 5, 11, 39
Srinivasa Ayyangar 103
śṛṅgāra 128
śruti 3, 48, 78, 144
sthāna 73, 177, 180
sthānaka 180, 183
sthiti 182-183
Subbarāma Dīkṣitar 88-89, 91
śuddh 12, 23, 38
śuddh-kalyāṇ 38
śuddha 30, 75
śuddhamela 79
śuddhamukhāri 83
śuddhasvara 76-78
Śūdraka 191
Suishu 72
Śuklayajurvedaprātiśākhya 159
sūḷādi-tālas 151, 166
sūtra 173
svar 23, 28, 30
svar-pakṣ 25
svar-rūp 25, 27
svara 3, 34, 75-87, 118-126, 137, 144
Svaramelakalānidhi 77, 79, 83, 95-96
svaragatādhyāya 75
svarūp 31, 39-40, 43-44, 47
svastika 177, 180
śyām 38-39, 41

T

tablature 57
Tagore, Sourindro Mohun 48
tāla 7, 75, 118-145 *passim*
tān 25, 30
tāna 4
tāṇḍava 173-180, 183, 202
Taṇḍu 173-183, 189
Tanjore 202
tār 73
tāra 34-35, 60-61, 73
tempo 62
tena 118, 121, 124
tenaka 118, 120, 122-123, 137
tessitura 59
ṭhaharāv 30-32

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Thakur, Omkarnath 18-50 *passim*
ṭhāṭ 12, 23, 36, 65
ṭhekā 152
ṭhumrī 154
ṭīkā 180
tilaṅg 19-20, 31
tīvra svar 23, 42
toḍī 15, 42, 48-49
transmission 57
Tripuradāha 175, 190
tryaśra 145
Tulaja 84, 204
Turkish 72
Tyāgarāja 86, 103

U

Udbhaṭa 189
uddeśa 2, 6, 108-109
udveṣṭita 196
ullāsita 63
upalola 63
upāṅga 192
upanyāsa 35
uparūpaka 201-203
upasarga 174
ūrmī 63-64
ūrupa 219
uṭhāv 30-31
utkarṣaṇa 196
utpattikāraṇa 178
utsṛṣṭikāṅka 190
uttara 16
uttarâṅg 15-16, 39-43
Uttaratantra 189
uttāna 192

V

vācika 191, 203
vādī 16-17, 28-36, 40, 43, 49
vādī-saṃvādī 31
vaiśākhasthāna 219
vakra 39, 42, 104
vākyārthābhinaya 190, 198, 201
varālī 48
varṇa 128, 133
varṇa elā 132
vārṇika 144, 153
vartanā 182-183
vartita 198
vārttika 145
vasant-bahār 48
Vatsarāja 191
Vatsyayan, K. 208
Vātsyāyana 201
Veṅkaṭamakhī 12, 44, 84, 88
Veṅkaṭeśa Śāstrī 103
vesara 62-63
vibhāva 201
vidhūta 63
Vidyāraṇya 83
vikṛta-svara 30, 75-76, 78, 101
vikṣepa 145
vikṣiptā 149
viṇā *or* vīṇā 57, 59, 66, 79, 114
viniyoga 180-181, 192, 194, 199, 205
vinyāsa 34-35, 42
vipañcī vīṇā 66
virāma 150
visarga 196
visarjitā 149
viśrānti 191
vīthī 190
vivādī 16, 33
viyoga 196
vṛtti 128, 182, 201
vṛttyaṅga 201
vyāvartita 196
vyāyoga 190

W

writing 56, 57

Y

yamaka 124
yaman 12, 28, 38-39
yaman-kalyāṇ 14-15, 19, 21, 28-29, 31, 38, 44
yamanī-bilāval 38
yathākṣara 147
yati 133
Yājñavalkyaśikṣā 159
Yāṣṭika 72
yojanā 182-183

Z

zither 57

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